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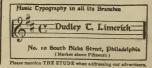
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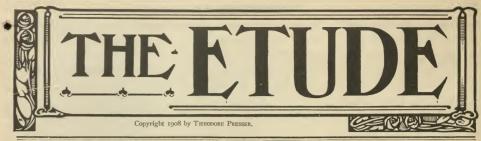
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Vol. XXVI.

PHILADELPHIA, PA., APRIL, 1908.

A Newly Discovered Sketch by Mozart With its Musical Explanation

By CARL REINECKE

of the great masters have come to light in different parts of Europe. It would seem that during the one hundred and sixteen years that have elapsed since Mozart's death every possible scrap of paper upon which the famous composer had put his pen should have been discovered. Now, Carl Reinecke has unearthed a sketch of a few bars which, like the hieroglyphics on Egyptian obelisks, possesses a significance of its own. It reveals the means through which Mozart no doubt planned his compositions Its interest to the antiquarian is therefore very great and leads to an interesting question. Is it not posundiscovered works by the great masters that still remain unpublished and unknown? Volumes have been published relating to compositions attributed

[Recently many previously unknown manuscripts for instance, that he wrote out the overture of the opera, without having previously put down a single note of it. The copyists barely finished transcrib-ing the parts in time for the performance; many of the sheets were still wet when placed on the desks for the orchestra to play at sight. It is also gen-erally known that while dining with a gay company he wrote a three-voiced canon to the Latin text, Difficile lectu mihi mars, and one for four voices to the words, O du eselhafter Martin (O thou donkeylike Martin!). Both were composed on the spur of the moment; he did not even write a score with the voices together, but jotted down one voice after the other so that the music could be sung at once. This was done no doubt with the greatest glee, for the manuscript bears the traces of a champagne glass which have blotted out several notes.



MOZART'S MANUSCRIPT. (From a Photograph.)

to well-known composers which are now apocryphal. Precisely as many parts of the Shakespeare plays show traces of the work of some other contemporary author, many works attributed to Beethoven, Mozart, Haydn and other masters are undoubtedly spurious. It is, therefore, with much pleasure that we receive the following sketch from Carl Reinecke, unquestionably the greatest living authority upon Mozart and his works.—EDITOR.]

It is well known that Beethoven composed his works, even short songs, hy means of preliminary sketches, which he elaborated one after the other. Since most of his sketch books have been preserved we can note how these sketches all show in their working out a steady progression in finish and mastery of effect, and thus have the inestimable privilege of looking into the master's workshop long after his death

Mozart, on the contrary, had the rare gift of being able to give complete form and shape in his mind to all that he created without having recourse to paper. It was not until early on the morning of the

It can therefore be readly understood that since Mozart's death comparatively few sketches in his own hand have been found.

A short time ago a lady brought me a small, discolored page of manuscript music bearing the in-scription "By Mozart and in his hand," but without name or other signs of authenticity. Since the posthat many of Mozart's manuscripts had passed through my hands she hoped to secure from me some proof that it was genuine. Although at the first glance I believed it to be in Mozart's hand, I hardly dared take my belief as indubitable evidence, on account of the strong resemblance that exists between the handwriting of different persons. It is known, for instance, that the writing of Süssmayer, Mozart's pupil, can be distinguished only with great difficulty from that of his master. Joa-chim, too, in his youthful days, when he was an ard-ent admirer of Mendelssohn, wrote a hand that was strikingly like Mendelssohn's. The fact that the little manuscript had come from the collection of very day of the first performance of Don Giovanni, autographs once owned by Aloys Fuchs, of Vienna,

nowever, inspired me with confidence. This man, who died in 1853, was a musical amateur of high attainments and an indefatigable collector of autographs. His unique collection was unfortunately dispersed after his death.

The Priests' March

Though personally I felt sure that Mozart's own hand had rested on this leaf, a more convincing nand had rested on this leat, a more convincing proof than my assurance was necessary. I there-fore sought to find this in the music itself. Above it was written "Atto II, Marcia." After making sure that no march with these initial measures was to be found in any of Mozart's youthful operas-a supposition which was contradicted in advance by the fully-formed character of the handwriting-the solemn march of the priests in the second act of the Magic Flute occurred to me; and, sure enough. I found the key (one flat) and the measure (Alla Breve) of the manuscript to agree with those of the celebrated "Friests' March" in the Magic Flute, though the first measures are minor while the march is major. By close examination, however, I discovered many rhythmic and melodic turns in the latter that appear in the sketch. By means of a facsimile I shall try to make clear where and how—at least in my opinion—the greater part of the "Priests' March" in its present form was certainly sketched

by Mozart in this fragment of only eleven measures.

Therefore I believe it is not too much to take it for granted that the manuscript is a preliminary draught for this march by the hand of Mozart himself, who may have cast it aside without realizing how much it contains of what is found in the following excerpt from the complete little masterpiece. It is as shough a stately tree had sprung from the tiny germ that lay hidden in the unpretentious

Motives from the Priests' March in "The Magic Flute,"



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SUSTAINED FINGER EXERCISES

BY CARCE SHERMAN

In many modern technical systems sustained finger exercises form an important part. The principle of permitting some of the fingers to rest upon the keys while the others are actively engaged in playing seems to have met with the ap-

oval of many of the greatest piano pedagogues. It was originally given to promote "independence." By independence was meant the cultivation of the ability of one finger to play a certain series of notes, while the other fingers of the hand either remained unmoved or were permitted to play whether somewhat different and slightly contrasted series of notes. The origin of these exercises is undoubtedly very remote. Just who it was first employed them is of no immediate importance. Aloys Schmitt in his Opus sixteen gives many excellent examples. In the new edition revised and enlarged by Karl Klauser, the latter gives the following, among other rules, for their correct performance and which may yet be regarded as valuable. "Raise the fingers rather high from the knuckle joints, retaining their curved position; strike the keys vertitouch. Avoid especially the following faults, common to beginners: The bending inward of the first finger joint: the hanging of the thumb off the keyboard; a stiff or a dropping wrist, and a too feeble

In the "Scales and Exercises" of Henri Herz the sustained finger exercises are the first encountered.

The first form of these exercises is in principle:



It is not unlikely that these exercises were used prior to the time of Herz. Herz has left behind him a somewhat empty reputation. He was known as a brilliant performer of the exaggerated and highly-ornamented concert pieces, which were so much admired in his day. His compositions brought three and four times the amount that the best composers could secure for their works. While Moscheles and Cramer played duets with him in public, Schumann continually held him up to ridicule Nevertheless, contemporary criticisms reveal to us that he was a technicalist of a high order, notwithstanding the emptiness of the compositions he chose He is said to have attributed much of his technical facility to the sustained finger exercises.

These he modified and adapted to the various mechanical exigencies of the keyboard. Since his time there have been very few works devoted to the acquisition of technic which have not made the sustained finger principle an important element.

In the so-called "Stuttgart Method" of Lebert and

Stark we find these exercises prominently represented. Many of the exercises used in the prepara-tory work for the "Leschetizky" method are nothing more or less than a development of some of the simpler exercises of Herz. In their development, however, many advantageous features are brought Particularly noticeable are the exercises in which the thumb is sustained in a position under the second, third, or fourth fingers, thus:

1 2 2 2 2 2 20 0000 14 2 3 2 3 etc.

This is one of many preparatory exercises leading to scale playing employed by the teachers who prepare pupils for Leschetizky's personal class. When tly played, exercises of this order make excellent drill for the crossing of the thumb under the fingers and passing the fingers or the thumb as required in arpeggio and scale passages. Although much additional work is required to make these crossings absolutely smooth and "unnoticeable," any exercises that can be devised leading to this

Those familiar with the first book of Theo. Kullak's "Octavo Studies" will remember how cleverly Kullak employed the sustained finger principle in

THE ETUDE his exercises designed to stretch the hand and at the same time develop the fourth and fifth fingers and

Possible Dangers

Valuable as these exercises are, they must be administered with the utmost care or results directly opposite to those for which the exercises are designed will ensue. As previously stated, the exercises are primarily intended to promote "independence" and "strength" as well as facility. They have been used for this purpose from the times of Herz and Plaidy to this day. It is safe to say, however, that more stiff, mechanical playing has re-sulted from the mal-administration of exercises of this class than from any other technical aids ever devised y ingenious teachers. It is because of this danger that this article has been thought necessary and timely by the writer. Much of the opprobrium that at one time rested upon the technical systems of Plaidy and of the "Stuttgart Conservatory" came from the careless teaching of these exercises. The pupil was permitted to let the hand rest upon the keys in a hard, cramped position and was then instructed to press the playing fingers down "by main force" What was the result? Stiffened joints, tired muscles and sometimes weeping sinews. The teacher must first of all insist upon absolute freedom of wrist and arm during the performance of these There should be no stiffness from the shoulder to the finger tips on the keyboard. exercise advocated by Leschetizky in which the finger tips are permitted to rest upon the keys while the wrist is gently lowered and raised to its normal position, to promote relaxation, is a valuable technical aid in the development of these exercises.

Dr. Mason's Advice.

Dr. Mason in the first book of "Touch and Technic" says: "In all forms of touch the muscular apparatuses from the shoulder to the finger tips cooperate to such a degree that without any one of them it is impossible for the others to elicit the tone quality desired." Playing technical exercises of the disastrous and every earnest student should be-come acquainted with the excellent "devitalized arm" exercise as well as the clinging legato exer cise mentioned in the aforesaid volume, even though The "clinging legato exercise" of Dr. Mason forms the best introduction to the exercises of the sus-tained finger principle. The stiff, hard touch that ordinarily results from the practice of sustained finger exercises is impossible with the "clinging legato exercise." Teachers will then find it advisable to adopt exercises such as those given in Bernhard Wolff's "The Little Pischna." These are especially valuable, as they apply the sustained finger principle to transpositions of exercises in all the keys and in both hands alike. Moreover, starting with one sustained finger they develop until exercises with two

or more fingers are employed.

Taussig used sustained finger exercises but sparingly, and Czerny does not seem to have given very much attention to them. Any student of Chopin, however, will recollect at once how continuous is the employment of this principle throughout his entire works. The Etudes are filled with examples of this principle applied to practical composition. The exquisite Etude, Opus 10, No. 6, of Chopin is one of the best exercises for sustained finger playing extant,

In mastering the Fugues of Bach, perfect finger independence in connection with sustaining one finger or pair of fingers, while another finger or pair of fingers is playing, is imperative A contemporary said of Chopin: "When playing he seems to have ten hands, and each hand seems to play a different part precisely as though that part was being played by a separate individual." It is a well-known fact that Chopin played Bach incessantly for weeks price to his public appearances. Although he played little to have devoted his practice time to reading the works of the old Eisenach master to gain finger independence.

Organ Playing.

Students who aspire to become organists, and who are studying piano with this object in view, should remember that from the nature of the instrument perfect sustained finger playing is compulsory in ood organ playing. It may be safely said that if the tables were turned and the majority of piano students were obliged to study the organ first, piano

then at least learn of the necessity for sustaining each voice for the full length denoted by a given note and would be introduced to the beauties to be attained by contrasting two or more melodies contrapuntally treated.

HOW BUSINESS METHODS AID MUSICAL DEVELOPMENT.

W FRANCIS CATES

It is possible to reproach the musicians and music teachers of the day with having too much commercial spirit. Be this as it may, too little credit is given to this very commercialism for the many ex ellent educational results engendered by this spirit. Let us, for instance, consider the production of the grand operas. They are now given in America with a completeness and lavishness that would have astonished their composers. The great vocalists of the world form a veritable vocal congress in our country each scason. Why are these great artists here and why are the operas produced upon such a scale of magnificence? That art may be glorified? No. Simply because they provide the far-seeing im-

presario with an opportunity to make money.

Why does the teacher make his annual " as one writer called it, his exhibition of musical fledglings? To bring art works to a pub lic hearing? Hardly. It is advertising, pure and simple but a worthy plan. Out of the commercial purposes of the teacher there may sprout a musical seed that will bear fruit in pupil and listener, and for this his ulterior motive is overlooked and his best results applauded.

How is it that a great planist is heralded so loudly in advance of his coming, accompanied by the remark that he will of course play Steinering's Do you think it is to scatter the seeds of musical love over the earth? If so, it might be well to examine his charges to the local managers and a'so his contract to play only Steinering's piano at perhaps \$50 or \$100 a performance. In f. such contracts with piano houses that make artistic

Let us say that Steinering realizes this is the best possible advertisement for his goods. He must get his pianos before the people, and what better plan can be conceived? Who can better demonstrate the artistic qualities of his instruments than Paderbauer or Rosenowsky? And the great artist knows his value to the maker and "holds him up accordingly. Many a piano tour in this country has been made possible by the piano contracts. mercialism? Yes, but look at the result, the grea

As a matter of course there is to follow the usual certificate that "I regard the Steinering piano as the most perfect instrument made. I prefer it to all others, and for this reason have used it before the critical American public." No one is hoodwinked, for that is part of the agreement and the public expects even though the instrument may not have been desirable to the performer. They go on pounding what they are paid to play, whether they like it or not, and collect the \$5,000 or so at the end of the trip with the utmost equanimity. Commercial? Yes, but this is a pleasant little fiction that the public has come to understand and one that it unfortunate ly forgives.

Perhaps it is commerciality that leads the musician to play in the parks or in the theatre music he ches not like

But that commercial spirit results in his being able to play in a symphony orchestra the next day giving his very best for the cause of art, for he may receive little or nothing for this service, and in it is putting before the people the greatest musicthoughts that have been written.

And so one may look over the whole range of musical activities and find that while there may be an ulterior motive of financial gain, the immediate results touch the musical life of the people. Some one profits in moncy, but while he is doing so many are profiting in hearing the player and the singer expound the works of the masters. There is an old saying that is concise and to the point: "Bread goes before Art." One may add that man cannot live by art alone, to paraphrase, and even offer another to the effect that "The laborer is worthy of his hire." In these may be found the root of the spirit that is characterized as commerciality in art-a feature which the above points prove playing would be vastly improved. Students would to be an essential in the dispensation of modern art

THE ROMANTIC IN MUSIC.

BY I. V. FLAGIER

THE classic school of music gave the greatest possible pleasure to our grandfathers. The Romantic school gives the greatest possible pleasure to the present generation-classical works charm us certain qualities of measure, purity of form and the intelligence of their style, but Romanticism creates a new language. The free introduction of unpre-pared dissonances, the bold harmonic combinations and successions of distantly related keys; the intertwining passing notes, the delicious tracery of ornamentation at first threw into consternation the classical orthodox. These audacious innovations did not fit in any system then in vogue. Romanticism is a revival of Art. It cannot be exclusive. Whatever is noble and beautiful belongs to its domain.

Weber's Romanticism.

Carl Maria von Weber has the reputation of being the first of the Romantic school of musical composers. He was the first to idealize the dance measures. The romantic turn of his mind, inspired by his early studies, rendered the wild legend of "Der Freichutz," the most suitable subject on which he could have employed his talents. He delineated the wild and savage aspects of nature and depicted with weird harmonies and strange melodies the horrors of the wolf's glen, with its fearful omens and un-earthly sights and sounds. Yet "Oberon" may be considered the greatest of his works, written when his body, wasted by disease, was sinking into the grave. "Oberon" is full of the most tender, romantic and impassioned strains and magnificent choral harmonies and novel and beautiful orchestral effects

The Romantic school has given us many great composers in the realm of song. The most defined types are Schubert, Schumann and Robert The exceeding beauty of Schubert's melodies and harmonies reveals him to us as the very soul of the tonal art. What a devotional feeling is aroused in his "Ave Maria," with its prayer-like accompaniment. What longing, desolate sadness in the song of "Gretchen" in Faust, and what exquisite, fairy-like and heavenly breathings of love in the Serenade-Schubert's music is the genuine poetry of song. The amount of work he did was something incredible. When Beethoven, during his last illness, desired something to read, a selection of about sixty of Schubert's songs was put into his hands. When told that there existed about 500 of the same kind, he exclaimed, "Truly, Schubert has divine fire within him!"

When Robert Franz, in 1843, published a set of twelve songs, both Schumann and Liszt declared that they never had been surpassed in symmetry of form or depth of feeling. The art of Franz is essentially modern-a true exponent of Romanticism Schumann was deeply in earnest in his writings, foreshadowing the intellectual and austere style Brahms. He was the first to make use of farstretched chords, especially in his piano works. The dreamy yearning, the infinite longing, the pure sen-sousness find expression in these full extended chords and frequent syncopations.

What a mysterious alliance of genius and madness we find in Schumann. His peculiar mental characteristics are mirrored in his style. His songs begin with sighs and end with tears

Mendelssohn's Romantic Tendencies.

Mendelssohn entered the domain of the Romantic with his overture, "Midsummer Night's Dream." We find many bold innovations in his works-direct violations of pre-existing rules of harmony. His originality is shown in his poetical overtures and especially in his "Songs Without Words" for the piano. In his organ works Mendelssohn emancipated this grand instrument from the unemotional pedantic school then in vogue. But in the oratorio of "Elijah' is exhibited the profound skill and brilliant imagination of the enlightened poet and all the earnest solemnity of one imbued with the dignity of the subject. This oratorio was the greatest, the crowning work of Mendelssohn's life.

One of the great master minds who have worked to free music from the mere formal and enable it to express every emotion was Frederic Chopin. He not only invented new technical forms, but revealed the most exquisitely poetical ideas that have ever emanated from a composer for the piano. His melodies and harmonies are as new, fresh, vigorous and striking as they are utterly unexpected. His

nocturnes are a revelation of the author's inner life. His polonaises are the war songs of his downtrodden country. Schumann said he makes of every polonaise "a cannon buried in flowers" No matter how great Bach, Beethoven, Schumann, Liszt and others may be in their respective fields, Chopin was and is the greatest tone-poet of the piano. Will he ever have a successor?

Another great composer of the Romantic school was Edward Grieg, who has recently died. He was born in Norway, and lived in Christiania. He stud jed in Leinzig, but his compositions are clearly marked with the stamp of his nationality.

CO-OPERATION OF TEACHER AND STU-DENT.

BY ALICE V. LINCOLN.

IT has been said that "it is a self-evident fact that for the thoroughly successful teacher there is but one standard: He must be an angel for temper, a demon for discipline, a chameleon for adaptation, diplomatist for tact, an optimist for hope, and a hero for courage. To these common and easily developed qualities of mind and heart he should add india rubber nerves and a cheerful willingness to

Notwithstanding this rather astounding statement, the teacher is, after all, a human being, with a mind, heart, and nerves as sensibly touched by exterior influences as those of other mortals. He is often placed amid the most discouraging environments. but he is expected, nevertheless, to exhibit invincible courage and fortitude, and to be, in short, a veritable diment of perfection.

The conscientious teacher makes the interest and welfare of his pupils his chief concern, and he endeavors strenuously to hold above them an ideal toward which they must approach steadily and surely, and in the pursuit of which he regards obstacles and difficulties as aids rather than hindrances toward the attainment of this great end. He endeavors to be himself a source of inspiration and strength, and to create an atmosphere of enthusiasm for his art which his pupils will unconsciously, but assuredly,

There is a tendency, however, among modern teachers, being themselves endowed with an extraordinary keenness of perception, and intellects always active and bright, to place themselves on a pinnacle, and to view the student from that stand-point. This is most discouraging to the ordinary student, who, after having labored in vain for a time, begins to see an immense gulf, as it were, beween the great teacher and himself; e.g., he may have practiced faithfully on a sonata by Beethoven, the grandeur of which he appreciates, and the true thought and emotion of which he tries earnestly to interpret. At the end of a week he goes to lesson with somewhat of a feeling of satisfaction that his work will prove, at least, that he has tried. But, alas! The teacher greets him without even the vestige of a smile, and with a peremptory wave of the hand bids him "sit down and begin at once."

With a sinking heart he "begins," but the page which he played at home, without a single error, now assumes a different aspect; the notes look unfamiliar; his fingers are clumsy and awkward; and he is utterly unable to interpret it satisfactorily. He dares not look up to meet the lowering glance of his master, as he roars out, "Fearful, horrible! Take that home and do not come to me again until you can play it." Naturally, the poor student feels as if he never cared to go to him again. He loses confidence in himself, and thinks that perhaps he had better give up altogether.

A Better Plan.

There are other teachers, however who are just as brilliant; just as well qualified to instruct the young and uninitiated, and yet who are so thoroughly in sympathy with their pupils that they work with them, helping them, encouraging them, and above all, inspiring them with a love for their art so intense that they become gradually more comprehensive of its beauty and worth and are impelled with a desire to labor for it with a portion of their mas-

ter's zeal and vigor.

They do not place themselves above or beyond their pupils, but rather by dint of much careful thought and investigation they simplify the subject-matter so successfully as to make it thoroughly in-

telligible to the mind of the student. They do not avoid criticism, but they criticise in so tactful a manner as never to offend or humiliate the pupil.

The ordinary student needs encouragement. He is told of his failures and shortcomings so often that a few words of generous praise now and then stimulate him to renewed energy and enthusiasm. teacher should possess the power of intuition: that power of divining the inmost thoughts, aspirations, and capabilities of the student "To know how to suggest is the great art of teaching. To attain it we must be able to guess what will interest; we must learn to read the childish soul as we might a piece of music. Then, by simply changing the key, we keep up the attraction and vary the song.

Cultivating Natural Talent.

He should ascertain in what particular line of work the student excels and endeavor to guide his talents in that direction. "A true teacher should penetrate to whatever is vital in his pupil, and develon that by the light and heat of his own intel ligence." By thus cooperating with his pupil the results become extremely satisfactory to both. The teacher sees his ideas take definite form and shape, and the pupil grows perceptibly in his ability to comprehend and appreciate the great and the beautiful in Art and in his power to transmit this beauty to

The truly great teacher, like the truly great man is not he who vaunts of his brilliant intellect, his excellent discrimination or his superior talents. On the contrary, he is one who can be tolerant of inferior abilities in his pupils, who can see beyond and behind these qualities of mind and heart worthy of cultivation, and who, withal, can become a per fect servant. For "the humble men of heart alone can believe in the high, they alone can perceive, they alone can embrace grandeur. Humility is essential to greatness, ' inside of grandeur,

STIMULATING THE PUPIL'S AMBITION

BY MADAME A. PUPIN.

THE observant teacher has discovered that she can secure more certain results by stimulating the ambitious desires of the pupil than by appealing to the parents. What the child of to-day accomplished. But neither arguments, coaxings, pleadings nor threats on the part of the parent are effectual with a child that has not been brought up to obey any other law than "I want to" or "I don't want to

So the wise teacher concentrates her attention or the child.

It has been observed that what people do easily and well they love to do, especially if they do some one thing better than anyone else. Therefore, the wide-awake teacher will aim to make her pupil do something very well in a short time, something that will show her how the right kind of practice will bring out her hidden powers and produce pleasing and surprising results.

I once made a new pupil, in the sixth lesson, play a difficult cadenza from forty notes a minute up to four hundred notes a minute. This was acomplished in sixty-four repetition

When the young lady had reached this highest rate of speed, she gave a gasp of astonishment. She did not know it was in her to do such work The teacher should work to bring out the student's higher powers, which the student herself is un-

conscious of possessing.

Why not reach a certain result in one, two or three lessons, instead of plodding along for months hoping to secure that result? Give less reading of notes, and concentrate the attention on a short pas-

sage until it is worked up to a finish.

Many pupils would find it tiresome to play a short passage sixty or even thirty consecutive times. But let them begin with a metronome, at a slow rate of speed, and work up to as high a speed as possible. and they will begin to feel enthusiastic.

Suppose the teacher could say to the pupil: "Bessic you are perfectly wonderful; you began this passage at forty notes a minute and now you play it at two hundred notes a minute. It would not surprise me hundred notes a minute. It would not surprise me-now to hear you play it three hundred notes a minute, in a week or two." Would not that child's enthusiasm be aroused to get that passage up to three or even four hundred notes a minute? Wieck's Studies (Peters' Edition), 8 measure studies, are the best and most pleasing for this method of study.

Piano Lessons FROM —

Great Masters

Ву EDWARD BURLINGAME HILL

IV.

how composers of essentially second rank can never theless prepare the way for and even definitely influence men of real greatness. Accordingly it is impossible to forego a mention of such names as Johann Nepomuk Hummel (1778-1837), John Field (1782-1837), and Carl Maria von Weber (1786-1826). Hummel was a typical pianist of the brilliant Viennese sehool, and his chief characteristics were elegance of interpretation, perfection and precision in technique. At one time he was actually regarded as a rival of Beethoven in improvisation, and his compositions were even thought to be equal to those of his great contemporary. Time has shown them to be fluent but superficial in technical skill, but devoid of depth. Yet Schumann in his early days spoke of the "Titanie grandeur" of the F sharp minor sonata, and also admired the concertos.

Hummel's influence on Chapin, however, was confined to the suggestions which his treatment of piano style offered. In this respect Chopin is actually indebted to Hummel, although he eventually evolved a far more individual and revolutionary tech nical medium of expression John Field, a pupil of Clement, was remarkable as a pianist chiefly for his lovely touch and singing style of performance. As a composer he is best remembered by his Nocturnes and one or two concertos. The former undoubtedly supplied the type of lyrie which Chopin developed to such distinction. It is undeniable that both the musi-cal sentiment of Field's works and his piano style contributed to furnish the early elements of Chopin's own compositions. The force of his originality was such as inevitably to surpais the source from which

an opera componer, Weber is entitled to a virtual first rank, but in his piano music he has, on the whole remained an impriant influence rather than an irreplaceable contributor to its literature. A remarkable pianist ("He was certainly one of the greatest pianists who ever heed, says Sir Julius Benedict), he had arrived at a strikingly individual piane style in which wide stretches, leaps, passages of thirds, sixths and octay a constante some of the tenhnical resources which as uredly contributed markedly to Chopin's unique explorations in the same direction. Furthermore, Weber exercised a fascination upon Liszt at an important epoch in hia

Chopin's Precocity.

It is hardly necessary to recall how precocious Chepin was in his talent as a pianiat Shortly be-fore he was nine years old he gave a concert with great success. It was on this occasion when asked by his mother ...ell, Fred, what did the public like best?" that he replied, "Oh, mamma, everybody was looking at my collar!" He possessed great talent for improvisation, and was frequently called upon to exercise it. When returning, at the age of nine teen, from Berlin to Warsaw, it is said that Chopin, to while away the time while the coach-horses were being changed, fell to improvising at the old piano in the inn parlor. He soon gathered around him a deeply attentive audience, who resented the announcement that "the horses were ready," and finally insisted upon a continuation. When Chopin had finished, a servant brought wine, and the postmaster proposed as a toast "the favorite of Polyhymnia" (the muse of music), and one of the audience, an old musician, gave voice to his feelings by saying, "If Mozart had heard you he would have shaken hands with you and exclusined Bravo. An insignificant man like me dare not do that."

Chopin'a Temperament,

In temperament, Chopin was so fastidious, so irreproachably refined that he could not be catholic in his musical tastes. His favorite composer was Mozart on account of his incredible spontaneity. refin ment of phrase, and elegance of sentiment

WE have seen in the previous papers of this series he studied a a preparation for his concerts of his own pieces, and upon which he drew liberally for his pupils, chiefly the suites, partitas and the preand fugues of the "Well Tempered Clavichord." He was sympathetically include towards flummer. Field and M. scheles. Of llummer's works he payed and taught the Fantasia, the "Septet" and the concertos. He del ghted in the nocturnes and the comcertos of Field. He used Moscheles studes and duets. He was also remarka ly partial to contra pieces by Schubert, e-pecially the "Hungarian Diverassement," the "Landler," and waltzes, the marches and polonaises for four hands. Of Weber it is said that "his approval outweighed his comer and taught the sonatas in C, A flat, and I mi r, a d

> Beethoven he admired with reserve, for he could not like the brusqueness and violence, the trains of physical ribn tness to be found in his with Tie sharp me or sonata, Op. 27, No 2 and that me A flat (with the funeral march, Or 301, a 11aonata Appasinata were hi favorite lle did me care much for Meudels hn, all sugh he care much for Meudels hn, all sugh he was the concerto in E minir and the Songs With the Words in his teaching repetiory, but the D m. 7 trio he positively dishkad. Schumann for attill a faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for attill to faver in his ex- and he seemann for a tribute in hi favor in his eyes, and he is regeted to have f the "Carninal. On 9, that it was not some at all." The e limitations and prejudice way some explicible at 1 i and 1 t least at exercise 1 great models and the masterworks of art, Theret what re e ld it i leed him was differed from

Chain was a zeale s and contribute to the lar that he formed no provide all conservations by he was not a large than the same and the same thin three of the meet like die y A with the trust of shall start a same that the trust of unusual ability, so a Gyrra start of the trust of shall start of the trust of th many of his pupils were w men from k or of feet conable society to wl m pano process with a second mpli hment rather than a pr ferring

Math sa says of his in truction A t C n ethod of teaching, it was absolutely of the old Of course, he had enriched it by a great variety of ouch; he obtained a wonderful var ty if time and shading; in dentally, I may tell you that he had an extraordinary vigor, but only by flather." With him the nom nal position of the hand was not d, e, f g, but on c, f sharp, g sharp, a s ar , a !! Madame Dubois says that his pupils hal to begin with the B major scale, very sl wly, with a stiffness. Supplenets was his great object. peated without coasing during the lesson "I assis, Stiffness exasperated him On this pe t Mikuli says: "What concerned Chopin most at the mmencement of his instruction was to free the pupil from every stiffness and convulsive, cramped movement of the hand, and to give him the first condition of a heautiful style of planing, suppleness. and with it independence of the fingers

Chopin on Exercises.

"He taught indefatigably that the exercises in question were no mechanical ones, but called for the intelligence and the whole will of the pupil; on which account twenty and even forty thoughtless repetitions (up to this time the rule in so many Next in rank he held Sebastian Bach, whose works schools) do no good at all, still less the practicing

during which, arrording to Kaliforn (1) along the care of the care retails with the course bounded there were stormy means and prode lot then be us with her indicated eyes this section was no the best may ently models with southing it formall managed by which is within to real the parties of the state of th Mailing seem taken the pure to public more

hts technical precedures with may present the second tion that treated any the start to the form generate being be remarked to be being a word and interard of the write the remark to from the writt, the extending of the degree, but 40 mude his pupils plan the scales with a first pain on minerally as possible, very shortly and only gradeally allowing the public trops and with many norm eyestivia. The proving of the blank make the first real the moving of the latter prove the forcer was to be facilitied by a resolution

turning second of the hand.
The reality seek many thank keep the Fishary, and D flat werte first official and test, the countries that in C make ... Assuring to Complete common of the suring (the strength of the company) merely described to the strength of of all the Organs, by means of the days conseand my a thursty emirety from at the pursuing maker and over but rather on a broom morrowed caretthe charm hanging quan down and always cany of the Land one by turks the remainder any comby flowing, which he tried to company by the ger after this a sale the of Crasses at Crasses at the things of the control of the things of color mat. J. S. San h's matter and some farmer from the "Well Tresperst Christians."

Chopin's Original Fingering

One of the semi-senting at Phone a department from tradition, both or a person and as a consider was by all the of an original control in sugaring The thir runs the serve of the bright terminal of the serve of the ser to easy my married of the first. This skip has confined reproductionary step to the one by the part that he will purhase the free he are the though free's on the state of the s and the large front bank and the control of place and market to the park of the order be accurately applied in the study of other com-

Mikale related that Chance and the though provis and the first keys, even pressing it were the little in the global from a black to a whole her with the Amer, then an entire e-velop He devanil a new terms for the matter to refer to personner is reased villarity and a one of ir legals He stern ly re mmend d stuffer in the ey alle as a man of improving the musical bitalignment of the part lie also ad feed ensemble plants he bell want of feeling as m h as fals feel ing in training shading," east Manh "he was a cl. ly particular about a gradual in cuite a 4 de relice of le ducti." Exagg rat n in as ent a tran was distres ful to him, for, in his opinion, it took away the poe y from playing and gave it a certain

A pupil of his, Madame Steel her, reserved her diary many impressions of her less no and cxtracts from it give interest to the e glimpses of Ch. in as a tea her "His lessons always lested a full h ur, generally he was so kind as to make them longer" Mikuli says. "A holy artistic zeel burnt in him then, every word from his lips was incentic and inspiring Single leasens often lasted legrally for hours at a stretch till exhaustion werrame

THE ETUDE

master and pupil. There were for me also such ble ted lessons Many a Sunday I began at one o clock to play at Chopin's, and only at tour or five o clock in the afternoon did he dismiss us. Then also he played and how splendidly, but not only his own compositions, also those of other masters in order to teach the pupil how they should be perfiremed. One morning he played from memory fourteen prillies and la res f Bach's, and when ful, his times always saug, whether in full forte or in the suitest sumo.

He to a mante pains to teach his pupil this legs', can take way of playing 'lle (or she) can-not conect two notes' was his severest censure. He also reported adherence to the stre test rhythm, hated all lingering and dragging, misplaced rubat s as well as enagg rated r tardaudos. 'I beg you to m key. And it is just in this respect that people make such terr le nilitakes in the exection of his tuned the great at ma tery, was unc mmonly strict ergan in the it is of it, and and repeatedly to

n I profess he trud to solve, we have little record in his win wir a re arting the i terretation I is "I le of Chop n may help to serie as a as ted and m tr al awing () lancement acwith it was discult to seize ite a ret when one had not heard him often. He seemed desirous to teach this manner to his n mer or purils, especally to his compatrion, to whom he wished, more that to of each to come in the the breath of his they have for all matters of sentiment and poesy. An invate emprehen ion of his thought permitted there to follow all the fluct ations of his azure

THE AUTOBIOGRAPHY OF A RHAPSODY OF LISZT.

BY PUBLIP DAVIDSON

I was published by a certain publishing house that w fam for the other ficheap "undard edi-"The Mublen's Prayer," and was hurried I lay a me time unud, "unwest, unb nored and

One day there was a "Red Letter Sale" and 1 was placed at a counter with some other and in at 2c per, or three for 5c? A man wearing a shock lat, old-fashioned Prince Albert at and I an to the bus all over in an unmer to man-ner Finally my of, a copy of the 'Millen's Prayer." "The Cities of Galop," "The Good I vening Sch linke and "The Spring Song" by Mentels 1 mp or ceremony, and the man dived deep into his to ket and brought out a few coppers, which he as though he feared he would be late for a train.

crushing dimensions, and now as the man boarded a car and at d in a crowd I thought I would be annulilated. However, I arrived safely at a house a d the der was opened by a young gri of about bitesn, who showed the man into the parior

Well, Hattle," said he "how do you know your

I call not practice two days this week. Professor, said she She then sat down and played a piece call d the "I olian Harp," by Smith, also "The Fish Notherne" Of course, being only a piece of printed paper, I did not know the way that she played, whether it was "good, had or indifferent have brought you a new piece," said the man,

"Please," said the girl.

The man took me out of his pocket, but I was so badly rolled that I could hardly stand straight

on the piano. Finally, by dint of much poking and Self-Help," taken at random from the parlor table, I was straightened out and the man began.

Upon my word, I did not know that any one man had so much strength, and especially that man! I never suspected he had such a muscle. The room

I will pass over about two months of my history and tore off my cover and darned me with black men friends, and a g od many others. She played who was "so stuck up, and finally it was decided that talent like hers was not to live and blush and phlis on She would not "waste her sweetness on the desert air of America; she would go to Europe She stopped on her way at a friend's hor

New York City and brought me out. This friend and when she heard the "genius" play she thought it all a toke, and my poor mistress and she nearly had a serious quarrel However, it was decided that



TIEFT MEMORIAL DE WEIMAR.

Miss II --- should take ten lessons "off her friend's teacher" (an American1). She went down to Mr. M -'s studio. I was with

her and this dialogue ensued:
Mr M- "Play me something, Miss H-Miss II -- sat down at the piano and unrolled

Bang! Crash! Tinkle! Mr. M looked as though he were going up in the air. He took one of his last is out of his pocket, then the other. He put them to his ears. What! at me, the beautiful rhap-sedy? Why did he stop his ears? But I am afraid tell you what he said, as I do not want to dwell on Miss II - 's humiliation. You know she sewed me up with black thread. I will only say that he wretched edition, but you must never judge a book

Well, the girl took me home and laid me on the top of the piano, but by degrees I fell to the bottom of a heap of Czerny, Clementi, Bertini, Heller and countless others, and here I have been left out on top once more because the young lady wanted to hunt up her "Schmidt's Five-Finger Exercises."

But here the biography ends. We were interrupted at that moment by the maid telling us that the kitchen window had been broken and that as it was Saturday evening she could get no glazier What was she to do? "Here," said Miss Htaking up our "Rhapsody of Liszt," "take that and stop up the hole till Monday."

MUSINGS FROM A STUDIO.

BY ALBERT W. BORST.

What a very different complexion the practice of scales and arpeggios take, when a great variety of rhymic patterns, added to dynamics, are employed.

Every student has to rely on some kind of stilts in order to make any kind of musical progress. Those supplied by Bach and Beethoven are, for an advanced player, the very best.

It is not a bad criterion for a teacher to use such music as he himself really enjoys.

Try to criticise the performance of strangers for thus you will be adding to your own knowledge. Criticism must on no account be confounded with mere fault-finding.

Beethoven used to compose whilst out walking. If we cannot create, we can at least follow his example partially by mentally digesting the compositions we have been studying.

Young students should not allow the scarecrow of an nusual number of sharps or flats in a piece to demoralize him. Such music is often, in reality, technically easier to execute. In transposed editions one misses the finer change of color; in addition,

OVERSENSITIVENESS.

also, one's self-respect suffers.

MUSICIANS. especially teachers, are often victims of oversensitiveness. No more unreasonable and undesirable condition can afflict one than that of harboring imaginary wrongs. The cause is prima-rily physical. Musicians who lay their good health upon the altar of devotion to their art are making a sacrince that is not only uncalled for, but one which nullifies their usefulness in this great world of ours. Attend to your health, read books upon health culture, enjoy life as life was intended to be enjoyed, discard morose thoughts and ideas. Resember that your pupils are only too anxious to leal fairly with you if you give them a chance. One of the meanest and most selfish pupils I ever had was not with in appreciation of my efforts when she ound that she was being benefited and that I was not attempting to take advantage of her. At her first essons her conduct was so exasperating that my pathis condition would only have been aggravated, and good results would have been made impossible. By keeping my temper I gained the pupil's good will and turned what appeared to be a certain failure That excellent journal of inspiration and self help, Success, says of oversensitive-

"Oversensitive people are usually very finegrained, highly organized, and i-telligent, and, if capable, conscientions workers. This failing-for it is a failing, and a very serious one, too-is an exaggerated form of self-consciousness, which, while en tirely different from egotism or conceit, causes sell to loom up in such large proportions on the mental rctina as to overshadow everything else. The victim of it feels that, wherever he goes, whatever he does. he is the center of observation, and that all eyes, all thoughts are focused upon him. He imagines that people are criticising his movements and his person, and making fun at his expense; when, In reality, they are not thinking of him, and perhaps did not see

Oversensitiveness is really a serious matter. It leads to hallucinations and in some cases eventually to lunacy. Have a little talk with yourself and find out whether you are harboring any unwarrantable grudges that must stand like barricades in your path to higher musical and professional success. lives are so short and there is so much to be done that we cannot afford to take time hating our stndents or professional brothers, nor in imagining that they hate us.

Letters From Our Readers

MR. JOHN PHILIP SOUSA DENIES A POPULAR FICTION.

We recently received a very pretty little story about Mr. John Philip Sousa, which had been go-ing the rounds of the foreign musical magazines. Suspecting the influence of that interesting romancer, the "press agent," we sent the story to Mr. John Philip Sousa himself for verification before foisting it upon our readers in our "Staccato and Legato" column, which is devoted to wit, humor and anecdote. Mr. Sousa's reply is characteristic and interesting. We have known him as a conductor, a novelist, and a composer, but now he reveals himself as a humorist of no mean pretensions Editor of THE ETHER:

If there is one thing I dislike more than another it is to spoil a good story. I vividly remember my infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed, and I clearly recall my undying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow. without life and substance. I also despised the man who said that Nero was never a fiddler, hence you can understand my position when you call on me in all seriousness to verify the story that my name is not Sousa but Philipso. When I received your letter my first impulse was to allow you to hang on the tender-hook of doubt for some moons and then in the interest of truth to gradually set you right.

The story of the supposed origin of my name is a rattling good one, and, like all ingenious fables, permits of international variation. The German ver sion is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name.
The English version is that I am one Sam. Ogden. a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician; carried my worldly possessions in a box marked S. O., U. S. A., therefore the patro-

This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few of the magazines, and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian, trade, and labor from one end of the world to the other, and it is believed that it makes its pilgrimage around the globe once every three years. Its basilar source emanated about ten years ago from the always youth ful and ingenious brain of the publicity promoter, Col. Geo. Frederick Hinton. At that time Colonel Hinton was exploiting Sousa and his Band, and out of the inner recesses of his gray matter he involved this perennial fiction. Since it first appeared I have been called on to deny it in Afghanistan, Beloochistan, Carniola, Denmark, Ethiopia, France, Germany, Hungar, Ireland, Japan, Kamtchatka, Lapland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkestan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan, and Zanziba but, even with this alphabetical-geographic denial on my part, the story-like Tennyson's brook-goes

Were it not for the reproving finger of pride, pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Sousa, and I cannot shake them, I might let your question go unheeded. My parents were absolutely opposed to race sui-

cide and were the authors of a family of ten children, six of whom are now living, all married and doing well in the family line; so well, indeed, that I should say about 1992 the name of Sousa will supplant that of Smith as our national name.

the sixth of November, 1854, on G Street, S. E., near part of music study is easy for me-and I did not Old Christ Church, Washington, D. C. My parents surmount the difficult passages in any one. There

were Antonio and Elizabeth Sousa. I drank in lacteal fluid and patriotism simultaneously within

the shadow of the Great White Dome.

I was christened John Philip at Dr. Finkel's Church on Twenty-second Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city, and the same time, in other words, I "have no kick coming."

Very sincerely, JOHN PHILIP SOUSA.

MUSICIANS' CHANCES IN THE WEST AND SOUTHWEST.

To the Editor of THE ETUDE

I find everywhere in the West and Southwest an amazing responsiveness to musical art and an intense, sincere, and honest desire for instruction and improvement. Needless to say that I find THE ETUDE everywhere; you certainly cover the field most thoroughly and admirably

The West, and especially the Southwest, is at present offering many opportunities to young and competent music teachers who are willing to wait a little while for success, and grow up with new communities; but the trouble nowadays is that they all want to start in at the top and dispense with the apprenticeship, which we all served so long and

Cordially yours, E. Liebling,

NATURAL TECHNIC.

Your article on "Natural Technic" reminded me of a visit I had from a young man who wanted to learn and play music at sight. He told me he could play but could not read at all. So I expressed a desire to hear him play, and he started in with a blow I thought would destroy the piano. After he had finished, I said to him: "Well, you will have to give up all that sort of thing and begin from the ng, just as if you had not seen a piano be-Much to my surprise, he said he could not do that, as he made his living by playing at dances and clubs. I reiterated that he would have to begin all over again.

Then he wanted to know how long it would take him to learn to read. I replied that he might learn to read the kind of music he required in two or three years. He said he did not want to be that long over it, but he arranged to begin with me. At the appointed time he did not appear, so I concluded wanted a teacher who would do what he wanted done in two or three months. I was informed afterward, by the person who sent him to me, that when he was a boy his parents bought him a piano, and as he could go to it and pick out any of the popular tunes that he heard it was not thought necessary for him to have a teacher. Here was an instance of a young man having undoubted musica talent who might have amounted to something if he had been properly trained.

FRANK BERRY.

ONE COMPOSITION AT A TIME.

To the Editor of THE ETUDE

By experience I have learned that it is a serious mistake to undertake to master more than one composition at a time. As a resident of a small village, where the academic teaching is good, but the opportunity for advanced study is lacking, I have een forced to make periodic visits to a musical center for lessons. These have been seasons of "cramming," even gorging, and I have always come home with a lot of work in the development stage.

Some two years ago I found myself with a half dozen difficult compositions all fairly under way, but none mastered. I had been working on them all each day, but little improvement seemed to come. Now for the historical record: I was born on I did not memorize any one completely-and this

was always stumbling and halting, though I had tried going slow and concentrating on these particu-

Finally it dawned on me that I was too ambitious, and, like most Americans, I was trying to do too much at once. I had planned on learning these six pieces in the year following my summer's lessons, and I was disappointed in the slow results. I called a halt, and said to myself, "be systematic go slow." I found by laying all the pieces aside excepting one, and practicing it alone for one month I had it well learned. During this time I practiced scales and technic every day, and played over quite regularly the pieces already in my repertoire. After a month of concentration on the one piece, it mine, I had it memorized and the technical difficulties overcome. I then took up another new one for practice the second month, and continued playing over once a day the one previously learned. By following this method systematically with each piece, I had mastered them all in six months, so far as technical difficulties were concerned. With six months more practice on them I added them to my repertoire, and the desired year's work was accom plished. I learned this, however, after I had spent several months in the discouraging process of scat-tered forces, and I pass it on for the benefit of the large army of music students who live in villages, and must get their musical fare, as I get mine, in "feast and famine" periods

MAGGIE WHEELER ROSS.

INSPIRING CONCERTS.

Dear Editor

Why is it that so many young musicians go to concerts to get inspired and then come away dis-

I fear that there are many who have become disheartened and driven almost to despair, instead of being inspired by this very contact with the best in music; many who really have suffered because they could not sing or play like the great artists they have heard. If this be the case, the reason for such unhappiness lies within themselves. Was it not Ruskin who said: "I pray you very solemnly to put that idea of know all things in Heaven and earth out of your heads."

Now, these great artists cannot know "all things," even in music. With their wide knowledge, they constantly strive to reach a goal shining far ahead, while we are apt to see them only on the heights they have reached.

At a recent recital given by a great musician, was struck by the looks of despair on the faces. of many students as they left the hall, and these looks equalled in number those of the happy, in-spired enthusiasts. These students paid a high price to hear perfect work, and then became discouraged because they heard it! To be discouraged because one falls short of one's ideals is natural, but to become disheartened is wrong and unnatural. What a joy it should be to us all to be able to comprehend why another's work is wonderful, even if we cannot perform the wonder ourselves! Think of how much we all gain when we come away from a concer ellectually stirred, as well as emotionally moved! What progress would the world make if we were able to comprehend only as far as we could demon strate our own talents, or, when we did comprehend, to become miserable and thus injure our efforts? I, for one, "do not ask for a place among great men;

only would not lose the power to comprehend." Artists once flocked from all over the world to see Raphael, to study his pictures, and to "learn of him. They longed to possess greater power, and so they worked and compared their achievements with his. in order that their own art might grow through the enlightenment that came from comparisons. then these artists returned from the spell of his genius encouraged, and not disheartened, giving to their work and to their pupils enthusiasm, knowledge and inspiration. Finally, among their own followers, there grew up artists greater than they themselves, fostered and inspired by their own

Contrast and contact with the highest and best in any art are absolutely necessary in order to reveal our limitations and powers. A knowledge of our true worth will enable us to use our learning and exert our magnetism to draw others on to heights we cannot reach. If we allow ourselves to become discouraged, many opportunities will slip by us while we search for them, and we thereby put a brake on

FAY SIMMONS DAVIS.

SUGGESTIONS FOR COUNTRY TEACHERS.

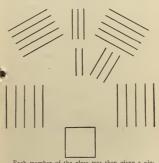
AM going to cull from recent letters some valuable experience of young teachers who are striving to work out ideals in small communities. Miss D. is a graduate of a large Southern college. is a pianist of much talent and is enthusiastic in her work. Like many Southern girls, her first offer of a position came from the Principal of a High School. In most Southern towns, at the present time, a piano teacher is engaged by the School Board. Her studio is in the school building and free to her. The piano is also furnished by the school authori-While her salary is not fixed, she is generally quite satisfied with her income. Her students pay from \$4 to \$8 a month, according to the number of lessons per week, and her class numbers pupils of all ages. She is under no obligation to superintend music in the High School, nor does she usually teach sight-singing, for that branch is as yet rarely included in a necessary course of study in the public schools, although steps are being taken to increase the requirements in this respect.

In towns of 4,000 to 8,000 inhabitants it is often

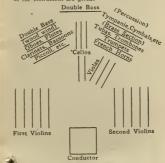
possible for the music teacher to realize an income of \$1,200 a year while teaching in connection with the public schools.

Recitals.

Recitals occur once in two weeks, and generally include pupils from various grades. At these recitals Miss D., for example, generally concludes the exercises with a game. I recall a recent one. She had placed a large sheet on the wall. Upon the sheet were marks of this kind, which the class readily understood, having studied the orchestra to some



Each member of the class was then given a pic ture of an orchestral instrument, taken from a music catalogue, and a pin. When the signal was given each pupil went forward and placed the instrument upon its exact place on the wall. The orchestra then looked like this, only the names and not the pictures of the instrument are given:



Most of the instruments were in their proper aces. Miss D, then asked several questions of this kind, which led me to believe that the class knew considerable about the orchestra:

1. How many instruments were used in the first orchestra?

2. How many are now required in some of the works of Wagner and Berlioz?

3. How many instruments in the Boston Symphony Orchestra? How many in each section?

5. What instrument gives the pitch to the or-6 Tell some of the kinds of effects produced by

7. Who wrote what is generally considered the

reatest symphony? Its name?

8. Who was the father of the orchestra?

Explain how the conductor leads his orchestra. 10. Name some great composers of symphonies. Name some great composers of operas.

1. What operas do you know? Here two students played some airs from "Carmen," and Miss D. explained the use of the castanets in this work. Two other students played the overture from "William Tell," and the teacher explained that the French horn has a certain special place in this opera. After this we had a game of

I. Find five conductors.

II. Find five great composers. III. Find three violinists.

IV. Find a woman pianist.

V Find a man nianist

Each pupil was given a pencil and a slip of paper upon which to write answers. The composers, pianists, etc., were placed on the mantel and pinned to the curtains. They were, of course, excellent picture postal cards. The entire class, with their guests, narticinated.

The conductors were Walter Damrosch, Arthur Nikisch, Felix Weingartner, Carl Muck, Wilhelm

Gericke. The composers were Wagner, Berlioz, Haydn, Handel and Mozart.

The woman pianist was Madame Carreno.

The man pianist was Paderewski. The two giving the greatest number of correct answers received the postals as rewards.

One can readily see that this young teacher is striving to awaken ideals, as well as to give her pupils a knowledge of the great world of music without. Occasionally she secures some musical people from a distance, who come to the school and give the pupils new life. The best musical magazines are on her desk, and the photos of musicians, as well as some beautiful little etchings and beautif I sentiments from present-day writers, like Van D ke and Mabie, adorn the walls of the studio. Over t a door one reads:

Come in if your heart is right, Come and a blessing seek-For music is God's daylight, Making strong the eyes of the weak.

OUERIES FOR MUSIC STUDENTS.

EY LEO OFHMLER,

Does it ever occur to you that the remuneration consider the actual pain and suffering, both mental and physical, that you often occasion your teacher?

Do you ever stop to think of the years of toil and preparation he has spent in equipping himself for a noble work, which is embittered through your indifference and negligence in study; of the necessary outlay of money he has made in order to acquire his musical knowledge and his power to instruct others? I fear that few of you realize the great nervous strain he labors under by reason of the lack of sincerity and application on the part of his pupils, a strain which tends to produce an uncontrollable irritability, and that still fewer realize the honor of studying under a superior musician and thinker.

Does it ever occur to you that the remuneration he usually receives for his instruction is seldom in proportion to his expenditure of learning enthusiasm, and emotional energy in your behalf? Bear in mind that it is not always the teacher who advertises the most, or the one who is constantly bringing himself or his pupils before the eyes of the public, who does the most for those under his

Have you ever stopped to consider that nothing is more disastrous to musical welfare than instruc-tion from the cheap teacher at the beginning-or, indeed, at any time—or that erroneous ideas conjury than faulty positions of fingers and hands, of bow arm and wrist?

Has it ever occurred to you that to fall into the hands of an inferior vocal teacher may mean the destruction of all future possibilities of success as

Do you realize that no matter how much of his soul your teacher may infuse into his playing or put into his explanations that it is all lost unless you really love music, admire him for his ability, and are willing to practice with a corresponding degree of energy and perseverance? You must not forget that your parents are, as a rule, very anxious to see you succeed in mastering the art, and that they are expending money to that end, money that is often hardly earned in the battle of life; nor that the time you lose by failing to practice sincerely and conscientiously is time forever lost. Remember that the best years for development are from six to sixteen or eighteen.

Do you ever stop to think that music is the greatby you ever stop to think that must is in egicatest of all the arts, and that it is, in reality, the highest of human achievements? It illustrates in the most exquisite manner possible the art of development; in mastering it as a science and an art the student becomes able to comprehend and to follow almost every other branch of human research with ease. Its influence is as humanizing, as refining and elevating as that of religion-it is, in fact, a religion in itself

Has it ever occurred to you that after you have acquired a certain proficiency in music, esthetic and theoretic, as well as the technical facility to perform a composition eloquently and expressively on the keyboard, or otherwise, that you have at your command one of the most delightful and beautiful arts known to man, and that its possibilities for giving pleasure and instruction are unlimited? You know it is said that to acquire a new language is to acquire a new soul; in mastering music you master the highest, the most intricate, the most beautiful and soul-satisfying of all languages.

Have you ever thought of the fact that musicians, especially great musicians, nowadays occupy the highest attainable rank in the social scale, and that to be a superior musician is to be one of the very elect of mankind? There is a compensation, moreover, that goes with musical ability—an inner satisfaction which so far transcends the compensation from money alone that want of wealth is seldom keenly felt by any good musician.

Do you know that the study of music on the proper plane increases the power of every individual faculty of the brain and adds vastly to physical vitality? Music is the most admired of the arts because its appeal to the soul is the most direct of all: it is, in fact, concentrated movement, energy and eloquence. Those who have neglected music and have failed to incorporate it into their daily thought do not stand fully upon the height of culture now demanded from the thinking classes.

Do you ever stop to think that in studying music you are fitting yourself to give unlimited pleasure and educational privileges to your many friends, and that you will always stand higher in their estimation for your knowledge of the art? Music, in spite of its wonderful development thus far, is but in its infancy. It is destined to occupy a position in the realm of human endeavor that will eclipse the majority of man's achievements in other fields simply because of its astonishing power to enrich the entire understanding.

Is it not criminal, therefore, on the part of any music student not to realize the treasure he pos-sesses in the opportunity of studying this noble art in early youth, and thus be in a position to profit to the utmost from its many advantages? When one is no longer, young one looks back with indescribable regret on golden hours idly frittered away that might so readily have been utilized in laying un stores of musical knowledge.

For the sake of evolution and progress in general, for the sake of refinement and culture, for the sake of being able to give pleasure to yourselves and others-I beg the music student to stop and think a little over the questions here addressed to him. I can assure him that if he ponders them deeply he will be rewarded by a feeling of indescribable delight at the thought of the prospects they open to him.

INEFFICIENT EARLY TRAINING.

BY KARLTON HACKETT.

THE great lack in the young American student of singing is thorough musicianship. This is a matter that goes back to the primary instruction and means in the first place that every child should begin his musical education by the time he is ten. In all our cities now there is a strong and ever-growing appreciation of this vital fact, but not enough is yet done. Too many people do not see the necessity for heginning music study so early, unless the child shows special aptitude. It is one of the commonest experiences to find that parents neglect the child's lessons and permit them finally to stop merely because the child does not like to practice; they feel that if the child were really musical he would like to practice: consequently, if he does not wish to practice and tries every plan he can think of to avoid the drudg ery, it is because he has no natural taste for music and consequently time so spent is thrown away. Now, what normal child does wish to practice at anything where the progress is slow and the goal so far away? Was there ever a grown-up parent did not once in a while shirk some irksome toil? Is the child in this respect different or worse than his parent? Grown-up people practice, and practice hard and faithfully, because they are grown up, have had some practical rubs with the world, and found out that they must dig. or they will be lost in the battle. Do we all of us know people of real capacity who have lost because they had not application, be cause they would not stick at a thing until they got it, and so make of themselves successes? We sometimes act and talk as though we expected children t realize and live up to a scrious understanding of life such as many grown-ups never reach. the child should not be tormented about his music study, but he should be kept at it in a practical way until he has mastered the main essentials,

Now there is a great mass of voice students who have not had the advantage of systematic study dur ing the receptive and formative years between eight sixteen. Here in this country we have an abundance of good voices and natural feeling for music, with little or no practical training in music. What is to be done with this great mass? This is the serious problem of the American teacher. For one thing, a change must be wrought in the attitude of mind of the average American parent. He is apt to feel that there is no use in his children studying music unless they are to make a profession of it Music should be a part of the general education of our race. People at large should know something of music so that they might add to their mental horizon and increase their rational enjoyment of music, just as they learn something of literature as a part of the education of every thinking man. Not every man who learns to read and write expects to be novelist or poet, so not every one who studies music should expect to turn his knowledge into money; it should be part of his preparation for intelligent

Everybody understands that the great in literature cannot be grasped without thought and study; music has its language and laws as definite as literature and if one is to arrive at their true meaning he must learn the language in which they are expressed. This attitude toward general education in music should be fought for by every musician as far as his personal influence extends, until it becomes a rarity, if not quite an impossibility for a girl of een to come to a singing teacher, sing for him with a good natural voice, evident feeling for music, but without knowing even the names of the notes or where middle C is on the piano. As it is tohave such, and hundreds but little better off-what is to be done with them?

Music, a Language,

First of all, awake in them a consciousness that music is a language, and that if they are to give utterance to thought, feeling, and emotion in this language, they must learn it. The number of singing students who say in the casiest, most unconcerned manner: "Oh, I never get the time right," is simply disheartening. This, in practical music teaching for the singing master, is the first point. He must show them that they can get the time right if they will take the pains, and that they simply must get it. What the teacher insists on, the pupils do. Ignorance is the main thing to be combated, and

many a pupil has this feeling at the root of all his troubles. He has supposed that music in general and singing in particular was a gift, consequently if he had the real gift, such things as time came naturally to him by some sort of inspiration; he never had to learn to count so that he could come in on the fourth beat of the third measure, but just began when the spirit moved him. This idea is widespread and deep-rooted. Pupil after pupil rebels at the thought of counting the measures, feeling that this makes music too mechanical and would not be necessary if he were truly musical. How anybody is to come in firmly and accurately on the fourth beat of the third measure without counting the measures is more than human mind can grasp-but it is just this thing that is making endless trouble for thousands of voice students. It is neither stupidity nor obstinacy on their part, just mere ignorance and mistaken

It is the privilege of the voice teacher to enlighten this ignorance and remove the mistaken ideas, not get impatient and make a bad matter worse by discouraging the student. Rhythm is the foundation of musical expression, and the basis of rhythm from the practical teaching point of view is the ability to sing the notes exactly in time. Now thousands of students at this moment are floundering helplessly over this point, not getting the notes right, knowing that they are not getting them, and at a loss what to do. In four cases out of five the root of the trouble is that they have never learned to count; many are trying half-heartedly to count, many do not even know that they can learn to count. About many things in music there are several opinions and no one has sufficient authority to decide; but about the value of the notes there can be no dispute-a quarter note is a quarter note, an eighth is an eighth, and that is all there is to it. But many a student is rying to count out his measures, making a mess of it, feeling that he is a complete blockhead and might as well give up; and why?—because he has not gone the root of the matter and found out the exact, mathematical value of each note in the measure, This question of time is plain mathematics and must be solved as any other problem would be, with mathematical accuracy. In four-four time a measure with four quarter notes does not require much figuring, but in the same time a measure with a dotted eighth, a sixteenth, a dotted quarter, two sixteenths, an eighth and two sixteenths, does take some figuring; and the pupil stands with his eye glued on the page, his mind a perfect blank, waiting for some inspiration to tell him how it goes. This is not stupidity, but ignorance; it is for this he comes to the teacher; let the teacher inform his ignorance, not rail at his stupidity, and it will be the better for both

Overcoming Bad Early Training.

It would undoubtedly be much pleasanter for both if this pupil had learned these things ten years carlier, when he was beginning his piano lessons, but we are face to face, day after day, with the fact that we have pupils who have not learned these things in childhood; and what are we going to do them? There are three things to be done: turn them adrift as too stupid to work with; pound the thing out for them on the piano and let them learn what they can by ear, and be always slipshod, inaccurate, half-taught singers, a nuisance to themselves and everybody else; or buckle down to ow them the reasons for things, the laws of music, the way to count, and then keep at them until they do it. Hard work for teacher and pupil, but work that accomplishes something, that teaches principles, that shows the pupil how things are put together and enables him in time to stand on his own feet. This matter of accuracy in the notes and time can be learned by ninety-nine out of every hundred students who are intelligently taught and made to see the necessity for learning. The necessity is vital. If the singer cannot get the time right and count accurately he is fatally handicapped for any real position in the musical world. You cannot turn out all the students who cannot count as too stupid to work with-not by any manner of means. Many of them are bright enough, some are exceptionally talented, only they do not know the language, Teach it to them. Show them two things: first, that it is a definite language, having its laws that any one can learn who will; second, that they must learn these laws or lose the benefit of their natural gifts. Show them the way, clearly and sympathetically, and they will follow it

THE RETENTION OF HARMONY AND ITS ALTERATIONS IN MEMORY.

BY FRANCIS H. MORTON.

Among the many things that are necessary to a well-equipped musician none is of more importance than a reliable memory for harmony. We have all heard of the wonderful girl-it is generally a girlwho, on reaching home after a visit to the opera. plays over most of the tunes "by ear." Considering the simplicity of the harmony of this variety of music the feat loses much of its wonder, though, even as it is, it presupposes a very fair memory for melody at all events. But one cannot resist asking the question, "Could these clever young people do the same after hearing the simplest of Beethoven's Sonatas?" When we recollect the difficulty of preserving intact all the harmonic progressions in a classical piece of but little complexity, we can only marvel at—we dare not envy—such a colossal har-monic memory as enabled Mozart to transcribe vithout a mistake the music of Allegri's Mass.

This splendid achievement is only properly estimated at its true worth by those who, when running over a selection just heard, vainly rack their brains to recall the harmonies they thought so beau-tiful at the time of hearing the piece. Slight disrepancies creep in which, while not absolutely violating the rules of harmony, do really prevent the freshness and charm of the original setting. But it by no means follows that because the actual rendition is faulty, that the whole recollection is fundamentally defective as regards the piece. As a matter of fact the performer is often only too acutely conscious of his keyboard lapses from what his memory of harmony tells him is the truth. These alterations seem very natural when we remember the gulf that has to be bridged between the spiritual and the physical. We cannot wonder if the intervening processes which are used in conveying again to the physical ear that which is heard so clearly by the "inner ear" to some extent transform the original impulse, even with the most highly trained and responsive avenues of expression. seems that the only true and fair test of one's mental command of a certain piece is to have another musician play it for him, while he indicates when the player deviates from what the listener believes the correct rendering

Difficult to Retain Some Harmonies

The extraordinary thing is, that the more beautiful the harmony is, the more apt is the pupil to make these errors which reduce things to the commonplace. The more striking and novel the harmony sounds, the more care and precision should be taken to impress it on the memory with all its native beauty; otherwise the constant audition of ordinary harmony will surely tend to transform the ancommon chord to its own likeness-and this by the alteration of but a semitone, maybe. It is but a thread that holds the beautiful above the commonplace in Music: how often is it snapped! Yet, although we may vulgarize a theme by a slight change, it is possible, often irresistibly so, to greatly improve the ordinary type of harmony by exactly the same

The writer is aware that some may say it is trying to improve on the composer, but short of the great masters and those lesser geniuses who express their thoughts very aptly in music, it may be asked, "Is it not often possible that we may im-prove on the composer? An opportunity he has neglected-for imitation, or canon, may not this be improved?" Of course, among those unskilled in musical fantasy and characteristic expression it is most likely that the alleged improvement will go far toward destroying what little merit remains. Yet I have known cases where the pupil, in making a mistake, has considerably heightened the expressive power of a phrase. If teachers realized the pleasure to be derived from a well-trained harmonic memory, they would more generally devote much care to its development, not merely being content with an ear to recall a "tune" but so deepen its retentiveness that the HARMONY also may be correctly recalled, thus at once increasing musical enjoyment and efficiency in the Art.

"WE must remember that Bach and Handel were human beings, who, like all other mortals, made errors which their editors to-day must not overlook. wrote enormous quantities of music-it would take a man forty years merely to copy what Bach and Hande wrote,"-Robert Franz (quoted by H. T. Finck).

SUGGESTIONS RELATING TO SCALE FINGERING

BY MADAME A. PUPIN.

[The following ingenious exposition of some of the peculiarities of scale fingering by Mmc. Pupin is worthy of the reflection and investigation of every teacher and student. The fingering of all scales is really a very simple matter if properly compre hended. Many rules designed to accomplish the same purpose have been devised in the past. In the second book of "Touch and Technic" Dr. Mason gives some excellent rules that have proved of enormous assistance to the writer in teaching. The following tabulation of the present interesting rules devised by Mme. Pupin will be of practical assist-

Right Fourth finger on the Fourth finger on B fint (or enharmonically liand expressed 4 #) C G D A E B F# or Gb Db Ab Eb Bb F Left 4th Finger on Ed de-greeof scale. Frecale is also in this class. Dr. Mason calls our attention to the fact that

the minor scales are, in the main, fingered like their tonic major scales. That is, C minor like C major, C# minor like D flat major.—Entron.]

In the article in January ETUDE, entitled "How I Teach the Scales," it was suggested that the shortest, quickest and easiest way to learn anything was to find the rule, the underlying principle. The rule for the formation of the scale having been found, it was seen that the twelve scales were all exactly

There can be found a rule for fingering the scales that will be easy to remember, and that will be the same, or nearly the same for every scale.

A scale has seven notes, consequently the first three fingers are used twice and the fourth finger but once in an octave. So it will only be necessary to remember where the fourth finger falls, and all the other fingers will fall on the right keys. We will find the rule for the right hand first. The first six scales, i. e., C. G. D. A. E and B take the fourth finger on the seventh note of the scale.

First Rule.-If you try to remember that the fourth finger falls on B in the scale of C; on F sharp in the scale of G; and so on, you will be making six rules for the six scales; but if you intend to remember, and see, that the fourth finger falls on the seventh of the scale, you will have but one rule for these six scales, and you will soon recognize and become familiar with the intervals.

Second Rule .- The scale of B has its fourth finger on A sharp, and all the scales that follow B will have the fourth finger fall on that key; you may call it A sharp or B flat, but the sixth scale and the six following scales take their fourth finger on that key. So here are only two rules for fingering the twelve scales in the right hand.

The left hand has three rules: First Rule.—The first five scales and the last one. e., C, G, D, A, E and F take the fourth finger on

the second note of the scale.

Second Rule.—The scales of B. F sharp and C. sharp (or you may call them C flat, G flat and D flat), which make use of all the black keys, will take the fourth finger on the key known as F sharp

Third Rule.-The three scales A flat, E flat and B flat will begin with the third finger, and take the fourth finger on the fourth note of the scale

The student should practice the scales first in one octave, then in two octaves and in three octaves, each hand separately, until the fingering becomes not only familiar, but also a matter of habit. In playing scales with both hands together, the old way of remembering the fingering was to notice where the thumb went under in one hand and under which fingers; and in the other hand, which fingers went over the thumb. This required the student to think of four different things in one octave. Generally while he was turning his attention to the left hand the right hand went astray and vice versa. Could we reduce this to only one thing, in an octave, to think of, it would make the scales quite easy to finger.

See how this will do for a rule. The first five scales, i. e., C, G, D, A and E will have the third fingers of the two hands strike at the same time. If the third fingers do not fall together then you have misplaced the fourth finger.

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The next three scales, i. e., B, F sharp and C sharp (or C flat, G flat and D flat), which use all the black keys, will have the thumbs of the two hands strike together on the two white keys of the scale. The scale of F uses the same rule, that is, the thumbs strike together on F and C.

The next scale, A flat, with four black keys, will have the third fingers strike together on the key note and on the fifth of the scale.

The next scale, F flat, with three black keys, will have the third fingers strike together on the keynote only; the other two black keys will have the third of one hand strike with the fourth of the other.

The next scale, B flat, with two black keys, follows the last half of the above rule, except in be-ginning the scale it will more convenient to start with the two third fingers.

Students should practice the scales both hands together, in one octave only at first; up and down three or four times. When the rules work out all right without effort, practice them in two octaves. up and down three or four times. Not until these are done freely and easily should they be attempted in three or four octaves. It is not very difficult to learn to play the scales, both hands together, two octaves up and down. Whey they can be done perfectly and with ease, it will require no effort to play them in four or five octaves; but to try at the be-ginning to play the scales both hands together, up and down four octaves, is a very discouraging task. and no teacher should force such a task on a pupil.

In playing the scales in tenths the student may play the first scale with the fingering of C in octaves; that is, putting the thumb on E the tenth. then the third fingers will fall at the same time.

The scales of G, D, A and E will have the thumb of one hand turn under at the same time the finger of the other hand goes over. The hands turning at the same time form little scales of four notes and of three notes, as follows:

R. H.: 123: 1234: 123: 1234 H.: 5: 4321: 321: 4321, etc.

The scales of B, F sharp and C sharp (or C flat, G flat and D flat) will have the second fingers of the two hands invariably strike together and the fourth fingers together. The last scale, F, has the

The scale of A flat will have the hands turn together.

The scale of E flat will have the fourth finger of the left hand follow the fourth finger of the right in ascending, and vice versa descending,

The scale of B flat will have the thumbs of the two hands strike at the same time. With these suggestions the student may like to

try to find, unaided, the rules for fingering the scales in sixths.

In playing scales in tenths begin the right hand on the keynote and play two notes, bringing the left hand keynote in with the third note, as follows: R. H.: 12312 I.. H.: 54321, etc.

In scales in sixths this rule is reversed as follows: L. H.: 54321, etc.

EXPRESSION.

W. D. ARMSTRONG

WHILE the mathematical and mechanical aspects of music must receive due consideration, still there is a higher æsthetic end to be obtained, namely, expression; which Noah Webster defines as "an act of representing-a lively, a vivid representation of sen-

Music without this quality may be likened to the rough, natural products of nature, which need the enlivening touch of man to give them shape and make them useful. Hence, it becomes necessary that one passes through the process of education in order to use and present through this medium his own thoughts and the thoughts of others in a clean, logical and concise manner, according to the law governing and controlling the science of the art.

In the first instance, there should be a correct knowledge of the different signs and characters which go to make up the structure of music. The Staff, Time and Scale Signatures, Notes, Dots, Rests. Slurs, Ties, Accidentals, Musical Terms and Dynamic Makings.

Natural expression leads us to make a crescendo when the notes ascend, and diminuendo when they desce. , varying the tone intensity with the length of the figure and the structure of the intervals. There are exceptions to this rule, and we frequently see this system reversed; this is used mainly for effect, and when it occurs is usually considered so. The early writers, contemporaneous with Johann Sebastian Bach, did not indicate the manner in which their compositions were to be played. Tradition has in part preserved for us some of these facts, but in truth they are only memories. Let us take for example the first prelude of the Wohltempierle Clavier, when one considers the limited amount of tone produced by the harpsichord of Bach's time, and itsinadequate means of expression, one wonders how there could be much variety in the master's playing. It was a rare privilege extended to the members of the Music Teachers' National Association during its meeting in New York City, to hear this prelude played on one of those old instruments, and to note the marvelous advancement made in this respect as regards tone quality and tone control in our modern grand piano. There being no pedals to the Clavier Harpsichord, each tone could be sustained only so long as the damper was lifted from the string; and the dynamic effect had to be produced by the muscular ability of the performer; so we see that the means of expression were limited. Yet we are told that Bach, Handel, Haydn, Mozart and Beethoven played with great sympathy and moved their hearers,

Our grand pianoforte of to-day, with its splendid equipment, gives a wider range to interpretation, and the prelude in C read according to Czerny's annotations becomes a whisper, a peal of thunder, as it passes from PP (Pianissimo) to the FF (Fortissimo) near its close. As the placing of a period, comma or colon in a literary sentence alters its meaning, so in a musical sentence the phrasing has the same effect. Therefore the ability to read and comprehend music, and to give it life and meaning, is the highest function of the performer. All in-struments, with the exception of the great choir and pedal manuals of the pipe organ (and even these are often made expressive), are capable of being played with expression. Robert Schumann, in his 'Rules for Young Musicians," advises them to try the organ. "If you pass a church and hear the organ playing, go in and listen. If it happens that you have to occupy the organist's seat yourself, try your little fingers and be amazed before the omnipotence of music. Improve every opportunity of practicing upon the organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition or in playing as the organ."

To revert again to our prelude in C; let it be played on the great organ only with the soft stops, and try as you may to strike the keys easily or with orce you cannot increase or decrease the tone, still by j dicious phrasing you can make it appear intelli-It is a fortunate circumstance that our grand cathedral music may be played on full-voiced diapasons without the unceasing pumping up and down of the swell pedal. Many of us have heard eminent organists play upon the unexpressive part of the organ for five, ten or fifteen minutes, and every instant was full of interest. So Robert Schumann's thought will open a new field of investigation, and will have a tendency to suppress that over-senti-mentalism or exuberance of feeling which is someeimes labeled expression.

Moschelles is quoted as saying that he could not play Chopin's works, first, on account of their technical difficulties; second, because he could not get in sympathy with them. On the other hand, we find a Liszt whose catholicity of taste covered the whole range of music, extending from the stately ecclesiastical Gregorian to the modern chromatic This criticism is frequently heard: "Oh, he or she is a technical player without feeling, or they have feeling and no technique." Both are desirable and worthy of attainment, and fortunate is that one who has them both combined.

IT is an acknowledged fact that every profession is overcrowded; but in no profession is there so much "room at the top" as in the musical profession, and he who works diligently, carefully, wisely and unceasingly to raise his own standard and elevate himself to "the top" will find waiting there for him all the patronage that he can accept. -Everett E. Truette.

Y ERNST VON MUSSELMAN.

In the theory and practice of musical instruction, no matter how great or how small the scope of the teacher may be, no matter whether he be a resident of a city or the most provincial town, he must force himself into a spirit that is full of life and be ever apprehensive to each little detail that goes to make up his daily routine. To avoid falling into a rut and becoming dead in the shell, it is necessary to be continually evolving new ideas. From whence these ideas spring, or the circumstances that influence their birth, may be most trivial, but that need not detract from their genuine merit. One must realize that the whole world does not revolve in one's studio. In order to get the great, big breath of life one must go out among the living, and from the pulse of this outside world new ideas will gradually unfold themselves, while the old ones, born in the heated confines of a close room, will at once take on a new aspect in their guise of ever increasing growth.

The young teacher-and we have hundreds of them every year-is most apt to commit his first wrong through over-enthusiasm. Lifted from a musical hot-house-the conservatory-and put out into a locality amidst people who are strange to him, and wherein he must demonstrate his ability to preside over their musical welfare, represents a Herculean task of almost undreamed proportions. Primarily, absorbing information and imparting it are as widely diversified as black and white; in fact, we might call both of them fine arts, since so few are their masters. Secondly, the young instructor, in his enthusiasm, is likely to work along lines that are too severe and drastic in their measures, and, enthusiasts themselves, they endeavor to drag an unwilling pupil along with them.

It does not pay, either professionally or financially, to lorce everyone into your way of thinking—such methods often kill enthusiasm in pupils. The better plan is to set your ideas along rational lines, and if a pupil should feel a desire to depart from them. draw him back easily without showing an open contention. To let your pupils know that you are a co-worker instead of a tyrant generally opens up a bond of strong friendship, and it certainly does pay to be a strategist.

Teacher's Attitude

The teacher's attitude at all times, whether socially, professionally or in his business relations, should be rational and weighted with sound, even judgment. This profession, like any other, has its charlatans and assumers, and that reason alone should be sufficient cause for one to exercise extreme care in his actions, personally and professionally. The social side of the teacher's existence, properly conducted, adds much to the stimulation of his professional life. In order to accomplish this he must deport himself with that gentle dignity and confidence in his profession that the physician invests in his, but it should not be at the cost of his amiability unless he would wish to sacrifice his popularity. Most especially is this true with the teacher in a smaller town, since he is likely to come under personal observation more acutely.

Nearly every teacher, no matter what the location is, has his petty hinderances to overcome, and in order to accomplish this let all of his endeavors be of the high, scholarly sort and that alone will win him prestige. If there is a lack of musical atmosphere, then go about to cultivate one, and if you are alone in the struggle, then so much the better because you can create one to your own liking. The forming of chairs, small choral societies, the occasional giving of concerts, all serve to create interest and a sort of bond between teacher and people, and above all, such a method invites patronage to your profession and that is what you want.

Studio Deportment.

As a matter of fact, not merely any sort of a room will serve as the teacher's place of business: the proper atmosphere has very much to do with a pupil's advancement. I have never favored the isolated from the many varied sounds accompanying general household cares. The ideal studio is one that s free from all distracting turmoil, and presenting that inviting appearance which comes only from

SOME FACTORS THAT AID GOOD TEACH- neat, clean, orderly habits. It need not look like a curio shop with a superabundance of bric-a-brac to dance a merry jingle, neither does it require a display of heavy tapestry to deaden the sound; the ideal studio is of polished floor, a few chairs, the instruments and perhaps the luxury of a palm or two, and thus you have an apartment that is inviting and

> To get good work from one's pupils the teacher must let it be well borne in mind that he is there for serious work and that the people who ask his professional services are expected to derive all possible benefit from his knowledge and information. It has been my experience that firm seriousness generally carries a great deal of weight with pupils, although there are cases in which methods m decidedly varied, and this only leads to the opinion that a teacher of music, in order to get successful work from his pupils, must be a close reader of human nature. For instance, it does not pay to be cruelly harsh to young pupils, who, at that tende age, are not apt to be as serious nor as quick of perception as those of more mature years. And again, there are pupils of greater years who come in state of trenidation due to over-tensioned nerves In such cases, a quiet, little talk of a minute generally succeeds in allaying any lurking fear and restores body and brain to a more normal condition. Surely anyone who can read open signs will realize the utter futility of getting good work from such pupils if they keep them tensioned to the bursting

point by harsh words and ill-temper. We believe that every teacher of music, who is sincere in his work, has a genuine, heart-felt desire to see each and every one of his pupils succeed in their endeavors. Naturally, there will be favorites in one's classes, but that should not prevent one from taking as deep an interest in the dullest, most impos sible pupil. A close study of the students' mental tendencies will reveal their different needs, and once this is done, their several requirements can easily be met. Many pupils are absolutely unable to derive ideas for themselves, and those who are more fortunate generally need the personal aid of the instructor in getting things set aright in their minds.

The Lesson

No matter what length of time the teacher may deem it necessary to devote to his lessons, he should bear well in mind that the same rule that applies to the practice-hour also applies to it, and that is quality rather than quantity. To reach the desired results, the lesson period must not be dull and lifeless, but filled to the very brim with the most nutritious of educative substances. One cannot content himself with merely telling a pupil how to do anything nowadays; it is necessary to take him to the blackboard and explain why it is done so. By paying the greatest attention to the most minute detail shows the pupil that you are heart and soul in your work, and I believe that there are very few proof against inspiration. Methods of exactness in the teacher cause pupils to realize how great and important such a work is, and as soon as they see how much deep thought is required, it is often an incentive for them to do their own thinking.

It is a comon mistake among the younger teachers, especially those who are anxious to make a creditable showing, to continue taking on pupils until they have crowded their capacity. It is seldom that the conscientious teacher forgets a pupil the minute he passes from the class-room. always something from the last lesson to linger with one, always something to come up that will cause one to wonder what new tactics to adopt in order to obtain the best possible results. Therefore, the better policy is to take only as many pupils as he can consistently care for, allowing ample time for his own personal studies. However, should the de-mand warrant it, it is a very good idea to take one's most promising and capable pupil and make him a sort of assistant, being careful to have all pupils so taken come to you at regular periods for personal

Parental Influence.

Nearly every teacher of music has, no doubt, often vividly realized that parental influence has much to do with the progress of their pupils. There are very few young pupils who take kindly to the drudgery of practice without some little aid from their parents. Children, whose parents allow them to do as they please, never seeing that their hours of practice are satisfactorily fulfilled, never make any progress worthy the name and it usually ends in withdrawal of pupil and a damage to the teacher's reputation.

No teacher can afford to risk such a condition, for satisfied tongue can tear down in an hour what has taken you a year to build. To overcome such difficulties, we have seen used a most admirable plan in the shape of a neat circular which is sent to the parents immediately after the first lesson of their child. The letter consisted mainly of advice to the parents in regard to superintending the child's practice, also stating the best plan to pursue in prac-ticing, and ended by asserting that the teacher's duty was to correct and suggest, but the responsi-bility of practice rested solely with pupil and par-ents. There was also a printed slip in the form of a monthly report that read as follows:-

I find from to-day's lesson that . . . (name) has shown a weakness in and would suggest that pupil pay particular attention to this during the practice hours.

the teacher more in touch with the parents, and, we feel, would eliminate much bad practicing.

In fine, the sort of music teaching that is consistent with good, healthy progress, requires men and women whose mental energies are ever alive to each idea that tends to advancement. And one cannot afford to rest content with each accomplishment; success is brought about by a series of accomplishments and that alone brings true content-

THE THIRTY-MINUTE LESSON.

BY ALICE M. RAYMOND.

THE thirty-minute lesson is productive of the best results by far with children. Make it thirty minutes not thirty-five, forty, and even forty-five. Few children can sufficiently concentrate the mind for a longer period, and when the interest has so flagged that he must give compulsory attention, with furtive glances at the clock, it is time to stop. But, you may say, he has not learned his lesson and needs extra drill upon some point that has come up, which cannot be finished in that time and it is not well to eave unfinished. If he has not learned the lesson find out whether it is your fault or his; if his, do not drill him, but simply assign the work again, using the time at the lesson in preparing him for some future step. If there is some little point which he has not understood it will take but a short time to make it clear, providing the previous teaching has been thorough; otherwise pick up the dropped stitches a few at a time, but do not prolong the les son period; it is unmethodical and unbusiness-like. and one of the faults of the private teacher. Plan your work in such manner that it will fit exactly into your work in such manner that it will in exactly and the given time; that is part of your skill as a teacher. Your pupil will be apt to follow your example. A very successful instance of this kind happened in my

Last season a little girl of twelve, who had studied several years elsewhere, came to me. Her chief fault was carelessness; she took hour lessons, which gave plenty of time to correct all the care-less errors made at home, but only to be made again at home and re-corrected at the next lesson; it is needless to say progress was not rapid.

This season I proposed the thirty-minute lesson to her mother, having her take two a week, with sur-prising results. She knows the lesson will he but thirty minutes long, and her one idea is to see how much she can do in so short a time therefore little time is wasted in making mistakes and correcting them; she is learning that most important lesson of using the mind before the fingers. If you are one of the teachers who feel you cannot help running one pupil's time into the next, give the above suggestion a thorough trial and you will never return to the

'MANY traits in Michaelangelo's character are followed by Beethoven's thoughts and ways. Both men were wild, spontaneous and pitilessly regardless of the expression of their opinions, their sympathies and their ntipathies. Both were unassailable in their morality, frugal in their habits and economical and practical in their pecuniary affairs. Many a pathetic incident of self-sacrifice in the musician recalls the family feeling and sterling principle shown by the great sculptor."-

THE CLASSIC MODEL IN TEACHING.

BY JAROSLAW DE ZIELINSKI.

THE so-called classic model-sanctified by time and the skill of the revisor, and which had its origin in simple dance measures such as the jig, menuet gavotte, sarabande, etc.-developed, as soon as the imagination of ambitious composers led them to overstep the limit of eight-bar sentences. To this art belong the innumerable dances dating from the most remote antiquity and multiplied through the course of centuries, the gagliards, pavannes, moresques, bourrees, etc., of Joachim Moeller (1541-1601), Præboulfrees, etc., of Joachim Moeller (1541-6601), Practicing (1560-1629), Monteverdi (1567-1643), Johann Staden (1579-1634), and many others. These are compositions for four, five, and even six instruments, of the usual imitative and homophonic styles, in three controls of the control of the three parts, with ritournelles, and possessing already some principles of unity without which art works could not exist.

With the progress of time the essentially polyphonic dances of the XVIth century developed in many respects, but particularly so in rhythm. one of the greatest requirements of artistic music; indeed as we look upon it to-day it is an element of beauty that gives to that class of music a new aspect, makes it homogeneous, ingratiating, full of movement and

We should bow with admiration before those true pioneers of art who filled Europe with their harmonious productions, opening the way among others to those who wrote pieces for the clavecin, the forerunner of the piano. And who were those clavecinists? One of the earliest was of course Girolamo Frescobaldi (1583-1644); perhaps the most important of all was Jacques Champion, better own as Chambonières (died 1670); on his pupil Francois Couperin Sieur de Crouilly (1631-1701) fell the shadow of his mantle; then came such men as Jean Baptiste Lulli (1633-1687), Johann Kuhnau (1660-1722), Francois Couperin le Grand (1668-1733), Georg Philipp Telemann (1681-1767), Domenico Scarlatti (1683-1739), Jean Philipp Rameau (1683-1764), Benedetto Marcello (1686-1739), all of whom gave much attention to expression, some to rare-for those days-modulations, and nearly all to exhibitions of a technique that would prove a stumbling block even to many piano students of to-day. These are looked upon as the representative composers in the early history of clavecin and piano music to the period when a new generation of writers came into notice, with power to write and instruments to write for

The Suite

Intimately connected with the period of the XVII century is the suite, its make up being of four parts: Allemande, Courante, Sarabande and Gigue, each one of these movements in turn built upon the same subject. Worthy of notice is the fact that there is very much less evidence of the peculiar rhythmic effects called for by different dance-movements in the suites of Italian masters as compared with those of the French, who did not hesitate to introduce into their suites the Gavotte, Menuet, Passepied, Rigaudon, Rondo, and other movements foreign at that time to dance music. Evidently it was this latter style that suited John Sebastian Bach the best, for after some diae juventutis attempts at piano sonatas of a programatic character, à la Kuhnau, he gave up that style of musical composition. This brings us face to face with his French and English suites. splendid examples-outside of their rare character istics-of the master mind which knew how to blend the intellectual and mechanical, two opposite tendencies readily discerned in every art. The French suites date from the Weimar epoch, and were undoubtedly influenced by French composers whose works Bach made his pupils copy; the predominating elegance and grace of those suites caused Bach's pupils to name them "French." in contradistinction to the English suites which were written prior to 1726, at the order of an Englishman, and are made up, according to the fashion of the XVIIth century clavecinists, of a series of dances, each set being preceded by a prelude. Bach's partitas, made up o other than dance movements, are known but little, undoubtedly overshadowed by the French and English suites and the 48 Preludes and Fugues, with their well-nigh incredible contrapuntal involvements. that most important work of all to one who makes a

And now comes the period of the sonata-a piece to be played on an instrument, in contradistinction

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to a cantata, which is sung-of which Johann Kuhnau was really the father; originally of one movement and lacking the contrasting second subject of the modern sonata-it developed into three classes, viz: that of the sonata da chiesa, used in church on solemn that of the sonata as chiesa, used in charen on solenn-occasions, and made up of a grave, majestic move-ment followed by a brilliant fugue; the sonata di-ballo, which offered a sort of prelude that served as an introduction to a succession or suite of dancing tunes, serious ones at first-such as the Allemande, Pavane, Courante, then the more lively airs, the Passacaille, Gavotte, Menuet, Chaconne, and other pieces of similar character; and lastly the sonata da era made up in part of the church and in part of the ball-room style, destined for gatherings of music lovers. Thus it came about that good, bad and indiffer ent sonatas were played upon all kinds of instruments but especially so on the violin and the clavecin, and as the sonatas di ballo and da camera were based on the inartistic and immature popular music, they became a living force of much more importance than their more dignified rival, the sonata da chiesa. Carl Philipp Emanuel Bach (1714-1788), though a

good violin player, gave his attention to the clavier, and the numerous sonatas written by him for that instrument paved the way to those of Haydn (1732-1809), Mozart (1756-1791) and Beethoven (1772-1827). Contemporaneous with these were Clementi (1752-1832), Dussek (1761-1812), Friedrich Adam Hiller (1768-1812), and F. W. Rust (1739-1796), who is not to be confounded with his grandson Dr. Wilhelm Rust (1822-1892), late cantor of St. Thomas Church, Leipzig, and whose edition of his grandfather's sonatas for the piano has stirred much wonderment among cognoscenti. Having given the names of a small number of those whose works we find not only valuable as indicating the growth of musical thought and treatment but worthy for the inherent beauty of their melodies, the quaint harmony, and a simplicity so beneficial to students, we are brought face to face with the fact that modern piano playing being fraught with great demands on the technical skill and intellectual development of the player, the student has to consider the question of time saving and husbanding his energy in order to get over the long and difficult journey that lies before him; for ars longa, vita brevis is an old adage, and this art of ours is becoming every day longer

while life grows shorter! Therefore the thoughtful teacher whose years of practice have enabled him to gather unto himself much wisdom and appreciation of the composers belonging to different periods, has a difficult problem to solve, and that is, now to sift this overwhelming material. The art of composing inviting piano music we must remember has not remained stationary with one period or another, and so the teacher must try anew this solving with every pupil, of a course depending to a great extent on a mechanical capabilities of the hand. But having developed flexibility and dexterity, a large majority of piano students care nothing at all for Scarlatti, Haydn or Kessler, because the appreciative tendency of the beautiful, if it did exist within them, has been vitiated by a class of en-catted composers who make good money without leaving anything good in exchange.

"The New and the Old."

So to develop an appreciation of the bright and wholesome as well as the morbid and melancholy side of the numerous composers, the teacher must require of his pupils not only a long apprenticeship, which is a sine qua non toward acquiring a sound musical education, but also a constant practice in reading, and in playing scales, arpeggios, chords. octaves, etc., all of which enter into the works of old masters whose ornate adagio style, full of airy, graceful fioriture, has not been excelled to this day. is like introducing an adolescent, after he has made his preliminary study in the three R's, to the great writers of any literature; he will need the guid-ing hand of a responsible teacher to show him the way to a closer acquaintance with those minds whose works ennoble the letters of every nation, music teacher is precisely in the same position, only he has not the weight of a Board of Education at his back to protect him against interference from parents or from the fancies of pupils who accept with a hasty and untrained ear the allurements of ostentatious and meaningless revelations of chords, keys, modulations, as modern substitutes for the old evangel, or the old spoken in new language.

The justifiable desire on the part of many parents to see their children shine in their own little coterie.

and the gloss of seeming value which is merely a superficial veneering, reveal a new sham in this age of sham refinement, and the honest teacher who age of shair remements and the nonest reacher who has prepared for his promising pupil a series of classic models of great excellence—not an easy matter to schedule where temperament and intel-lects vary—finds himself confronted by the false art which panders to ignorance, pride and hypocrisy, the sham of superficial teaching which pushes aside our gods of yesterday and the day before for the caricatures of to-day. Unregulated as it is unfettered, this kind of music recalls a reply that was given to one who sneered at Ben Johnson's dramas, plays, collectively called his works: "Ben's plays are works, while other works are plays."

Superficiality.

Time and again has the worthlessness of superficial acquirements been discussed, yet the onrush of so-called composers backed by financially interested publishers has gradually crowded the shelves of the music-seller with platitudes to the discomfiture of the immortal works of the great masters. But this is not all; teachers, such as they may be, for the higher class is always in the minority, have multiplied like the Biblical tares, and music study being incumbent on all, the compelling taste of the great democracy has found them ready in their uncultured condition to serve and promote the above referredto insincerities, thus defacing and deforming the way of life, rather than opening their patrons' eyes to those live models of surpassing beauty, exquisite outline, subtle gradation and perfection of harmony which may be likened to an architectural scheme after which the best musicians have molded their

To impress a student with a master-work of art one must first cultivate his mind, a slow process in these days of great scrambles after bread, butter, and trips to foreign lands. A study of theory or an extensive practice of music is not necessary to understand a sonata by Mozart, a suite by Couperin, or a toccata by Scarlatti, but what is wanted is a cultivated ear and heart. The teacher whose enthusiastic ardor succeeds in interesting the pupil in the classic models of to-day, particularly those of the day before, lays a foundation of exceptionally great edu-cational value, for the art of education—in music as in other things-is best served when with an increased knowledge of music, which brings also an increased skill in its performance, the student is led through the gallery of the great masters to make the intimate acquaintance of those whom heretofore he knew only by name. Dussek's Consolation, Hummel's Bella Capricciosa, or Leschetizky's Les Deux Alouettes will have faded away long ago while the classics-the basis of every sound musical education-will still continue to be the touchstone of pianists; not of the one who exhibits his executive skill for admiration, excellent in itself but not by itself, but of him who puts life and soul into his musical art, the art of great masters which makes demands upon the intellectual as well as emotional faculties of the interpreter. And such is the course of the best schools in Europe and in America, like wise of teachers who have made a life study of the problem of musical education.

WAGNER'S WITTY REMARKS ON THE ORATORIO IN ENGLAND.

THE following lines indicate, that masterful as was Wagner's pen, it was not above descending to a kind of sapient, rapier-like irony that few would suspect. "The real delight of the English is in the oratorio;

in that, music becomes to them the interpreter of their religion. passez moi le mot. For four hours they will sit in Exeter Hall and listen to one fugue after another with the sure conviction that they are doing a good work for which by and by, in heaven, they shall hear nothing but the most lovely Italian operatic airs. Mendelssohn has beautifully grasped this ardent longing of the English public. He has composed and conducted oratorios for them, whereby he has become the real savior of the English musical world. Mendelssohn is to the English exactly what the Jehovah of the Jews is to the latter.

Did you suppose there was no more to the world than what you see in the spot where you chance to have been born? And did you suppose that Music, too, has not its Indies and Himalayas, of which neither you nor your teacher ever dreamed? And how long before you will become impatient of what chance throws in your way, and set forth alone on a voyage of discovery?—Arthur Farwell.

The Teacher's Requirements

A symposium giving the opinions of Mr. E. R. Kroeger, Mr. John J. Hattsteadt, Mr. Francis L. York, and Dr. James M. Tracy upon a subject of vital importance to all teachers and students.

ished THE ETUDE with their opinions upon what should be the requirements of a teacher. In this country where no credentials other than a somewhat illusory popular reputation and sufficient assurance are required to entitle one to establish oneself in a community as a teacher, it is well to have the ideas of experienced men of standing upon this subject. In America we pursue musical policies more like those of Germany rather than those of England. In Germany any one who so elects may teach, but the general musical education of the public acts as a pr tion against swindlers. The man or woman who has more pretensions than genuine musical training can not long survive the keen musical intelligence of the German music lover. In time he drops into his right niche and only his own endeavors to improve himself and work sincerely and honestly will remove him from that niche.

The title of "Royal Professor" is one that only those who have received the title from the State can legally assume. This is a State protection that is admirable, yet there are many very excellent teachers in Germany who have never sought this distinction. The fact of a certain teacher having graduated from some well-known school also furnishes him with credentials which mean a great deal to the German public. Yet many other excellent teachers in Germany have never entered any music school and there are thousands of teachers who have graduated from schools in good repute and who are nevertheless very inefficient teachers.

In England, the degree system and the examination system is so comprehensive, that it would seem that there should be no cause for complaint. From the University to bodies like "The Royal College of Music," "The Royal Academy of Music," "The Associated Board of Examiners," and various organiza tions, the principal purposes of which are to examine students in pianoforte, theory, organ, violin and singing, offer the English music student unexcelled opportunities to secure credentials certifying that he has accomplished certain musical objects. So extensive is this system and so general are the local examinations held in small communities under the direction of central boards of examiners that it would seem that the English people had most adequate protection against fraud. Notwithstanding this, fraud has been so extensive that it has become necessary publish a book of no mean size exposing many fraudulent teachers and organizations granting de-Unfortunately there have been numerous American institutions that have been imposing upon the gullible portion of the English public in search of academic distinctions and collegiate millinery. The objectionable feature of the English system from the educational standpoint is that those who seek distinctions, have a tendency to prepare for specific examinations leading to those distinctions and to neglect the general education which the distinctions are supposed to imply. England is filled with "Doctors," "Bachelors," "Licentiates," "Fellows" and "Associates" of Music, whose academic standing can not be disputed, but whose accumulation of archaic knowledge is often as useless as a miser's gold.

Many attempts have been made to introduce the degree system into America, but most have failed dismally. Various bodies conducting examinations in music have also arisen, but with the exception of "The American Guild of Organists" few have met with any success. Our country is too vast, too cosmopolitan, too heterogeneous in its territory, races and tastes to make such a scheme as a central examining body seem feasible, much as such a body is be desired. Possibly a national conservatory or college of music under government supervision might accomplish some good in this direction, but complications that would immediately arise would make such an undertaking seem like putting

Mr. E. R. Kroeger, the well-known teacher of St.

the fish of the sea under legal restraint.

"I would state that I hardly think any teacher of the pianoforte is qualified sufficiently to teach, who has not satisfactorily completed what can be called the 'Fifth Grade' of study. This would involve to some degree a course which from the beginning would embrace the Etudes of A. Schmitt, Köhler (Opus 50 and 60), Duvernoy (Opus 120), Czerny 'School of Velocity" in particular, and possibly Opus 740 also), Heller (principally Opus 46), Cramer (edited by Bulow), and Clementi's "Gradus ad Parnassium,"—the Tausig edition. Bach's Two and Three Part Inventions ought to be included, and as a 'side issue,' the 'Little Preludes.' Certain of the Sonatas of Haydn, Mozart and Beethoven should be known; also the 'Songs without Words' of Mendelssohn and various pieces of Schubert, Schumann

"I do not think any of the small pieces of the modern writers to be an absolute necessity, but it is safe to say that the student who takes such a course will be familiar with at least one or two pieces by Liszt, Rubinstein, Grieg, Tschaikowsky, Moszkowski and others. In regard to 'theoretical and historical studies,' there are so many excellent works published on these subjects that it is hard to choose from

"The student should have completed a course in harmony under a good instructor, and also have obtained some knowledge of form. Parry's 'Evoearnest student of musical history. Many excellent biographies of the great masters have been written. but those in the 'Famous Composers' series are brief and authoritative. I realize that this answer to your inquiries is imperfect and incomplete, but I trust it will in some measure give you an idea of my

Mr. John J. Hattsteadt, President of the "American Conservatory of Music" writes: "A course of instruction suited to the prospective

teacher must be comprehensive, thorough and practical. The ground to be covered must include the

A. The study of piano playing, including memorizing, sight reading and transposition. B. Ensemble.

C. Harmony, Counterpoint, Analysis of Musical D. Pedagogy, Methods of Teaching, with practical

E. History of Music, Musical Aesthetics, Literature. History of Art.

A candidate for teaching ought to be conversant with all the fundamental features of mano playing, such as the major, minor and chromatic scales and chords in all their various forms and motions. all kinds of touch, fingering and phrasing. It is a difficult matter to name the masterworks of piano literature which should form the minimum requirements for a teacher of piano. There are many differences of taste, temperament, physical endowment, etc. However, I will endeavor to make a selection in a general way

Etudes should be limited to the choicest specimens. Advanced students should have thoroughly mastered selections from Cramer, Czerny Op. 740, Clementi grades and Chopin etudes.

Among the great composers perhaps the fol-

Bach. Preludes and Fugues from the Clavichord. Selections from French and English Series; Scarlatti. Pastorale and Capriccio, Sonata in A; Haydn, Variations; Mozart, Fantasie, C minor; Beethoven. Sonatas, Op. 13. Op. 27, No. 2; Op. 31, Op. 53, Op. 57, Rondo in G; Schubert, Impromptu B flat; Mendelssohn, Rondo Capriccioso; V. Weber, Rondo Brillante or Invitation to the Dance; Schumann, Rolante or invitation to the Dance, Schumann, Ro-mance, Novellete in F. Fantasiestuecke; Chopin, Valses, Polonaise, Op. 26, No. 1, C minor, Nocturnes, Impromptu. Op. 29, No. 66; Liszt, Transcriptions. Soirees de Vienne, Rhapsodie; Brahms, Rhapsodie in G minor. Selections by such modern composers as Grieg, Saint-Saens, Raff. Rubinstein, McDowell, Moszkowski, Chaminade, Sgambati, etc.

The training school ought to include in its curriculum everything that pertains to methods of in-struction from the musical kindergarten to advanced work, the subjects being too numerous to name here. The student's theoretical training must be especially adapted for practical application in his piano teach-Much of the harmony instruction as commonly taught is of little practical value.

The prospective teacher ought to be thoroughly at home in the history of Musical Art. He should not confine his studies to the lives of great composers, the principal operas and oratorios, etc., but should study the various epochs in musical history, the organ and evolution of musical art forms and their influence on and connection with civilization in general. Finally, a teacher of music ought to be a cultured man or woman, at home in literature and Mr. Francis L. York writes:

The subject is a broad one and one that it is im-

possible to cover satisfactorily. There are teachers and teachers. If you asked me the same question regarding public school teachers, I should wish to know whether you confine the inquiry to the grade schools, to high schools or expect a "teacher" to be prepared for University work. While by no means endorsing the popular opinion that a young inexperienced teacher will do for beginners, I am yet of the opinion that frequently teachers of small technical acquirements and of limited knowledge of the great work of piano literature, do excellent work in teaching pupils in the lower grades. No teacher is ever "fully equipped." Even the best and most xperienced have much to learn.

The work of most teachers does not extend be-

vond the fourth or fifth grade. To lead pupils properly up to this point the teacher should be able to play in a good tempo the Cramer Studies, Clementi's Gradus. Bach 3 voice inventions, the easier Bach Preludes and Fugues, at least 5 Beethoven Sonatas, 3 or 4 Chopin Nocturnes, Preludes and Waltzes of Mazurkas and have a good working knowledge of many of the above that he may not be able to play He should also be acquainted with some work of such modern writers as Grieg, Moszkowski, Paderewski, McDowell, etc., and the better class of salon

He should have had at least one year each of Harmony and Musical History. He should have gone at least as far as the 2d year in the high school He is not supposed to have all the above music ready to play at a minute's notice, but to have been able to play it all at some time during his course of study. He should be a man of unimpeachable moral character, possessed of tact, patience and self-restraint and especially he should have the ability impart knowledge to others, without which all the rest is nothing. Such requirements I consider absolutely indispensable. Many other things are sirable such as knowledge of French and German, Acoustics, Counterpoint, etc., but may well be omitted for teachers of the grades mentioned.

Dr. James M. Tracy writes: Education, contact with musicians, teachers, writers and experience in the general trend of the world, convinces me that abuses creep into every profession and the musical profession is, unfortumany uneducated, incompetent persons are in the musical profession who ought not to be there. By their teaching and example they are doing incalculable harm to the cause of musical education. They hang like millstones around the necks of the competent, thus preventing the accomplishment of a vast amount of good work which would other-

Some method should be devised by which the unworthy, the uneducated can be prevented from gaining admission to the profession of music, where so many poorly equipped teachers are taking their stand. Some of them are honest, no doubt, but they fail altogether in the work of preparation for the vocation of teachers.

Among the natural qualifications a teacher should have are the following:

I. A good physique, including all the sense senses, because music requires them to a much greater extent than any other profession or calling-2. An inborn love for music, which ought to be manifested early in life.

3. A good English education, including some knowledge of German and French,

4. A good presence

5. Industry, perseverance, patience. 6. An equitable disposition, and the inborn faculty for imparting knowledge.

These are a few of the indispensable requirements. In addition, some knowledge of human nature is required if one would guide pupils onward in a manner sure to produce the best results. good physique means a sound body, with all the various functions pertaining thereto in perfect condition. Deficiency in any of these, to any material degree, cannot readily be adjusted to music

Again, persons who are not endowed with fine sensibilities: who do not instantly feel, recognize, and appreciate the subtle power of music in all its most beautiful, varied forms; who do not conscientiously love the art for pure art's sake; who do not enter the field of music because their aspirations and inclinations lead them that way, ought not, under any circumstances, to think of following it as a profession; nor should such people be permitted to occupy any leading position within its

Notwithstanding this severe stricture, there are many occupying influential positions, claiming full rights, privileges and fellowship with true musicians who really have no claim or moral right to do so They are not there from love of the art, fitness or qualifications earned by study and discipline, but solely for the purposes of getting the loaves and fishes that are supposed to be the "perquisites" of

When the teaching ranks are filled with so large a number of uneducated, unmusical, uncongenial, unappreciative hangers-on, how are the educated members to lift the masses and bring any considerabl number of people to a higher standard of musical appreciation? Yet we are expected to accomplish

Being in possession of all the faculties enumerated, one is brought to the point where one can seriously begin to think of making music a life study; to fol low it as a profession. It is a colossal undertaking which should not be entered into without due con sideration as to fitness, and a supply of funds with which to carry it to a successful termination. It is a wonderfully mistaken idea entertained by many people that music is one of the easiest and most ucrative of the professions. The experience of all those whose opinions are worth having, is, that there is no harder or more exacting one; and whoever asserts or thinks to the contrary has no knowledge or true conception of its many difficulties.

Further requisites to the successful teacher are: a quick ear, a sharp eye, a warm sympathetic heart, a level head and an active brain. The ear receives all sounds, whether musical or otherwise. It must, then, be keenly, sensitively educated, that it may be absolutely sure in judging, correctly of all musical effects, however slight. It must be capable of detecting and separating the musical from the unmusical sounds with discriminating exactness, and be able to give intelligent reasons therefor. The eye quickly takes in and comprehends all the musical emblems characters and signs used in musical writing. The heart, the medium of sentiment and love, feels, sympathizes, appreciates and responds to all that is true and noble, and beautiful in music. An active, well-trained brain is indispensable; for it represent the power, the mainspring, by which all the other faculties are put in motion; but the brain, if not properly educated and disciplined by master minds is incapable of producing beneficial results, and even when possessed of all the above faculties, few succeed in reaching any considerable state of perfec-

THE DIFFICULTIES OF THE YOUNG MUSIC TEACHER.

BY FR. NIECKS.

THE young teacher is, as a rule, in the position of one who is thrown into the sea in order that he may learn to swim. In both cases, everything depends upon the strength of the instinct, and the natural vigor, initiative, and resourcefulness of the immersed party. The strong and gifted succeed, although at the cost of a terrible waste of energy, but the great mass are either drowned or come out of the trial bedraggled and discomfited. This being so, I wish to plead for preparation and assistance; and I plead the more warmly because my own experiences have taught me to sympathize with the fears, anxieties, and struggles of young teachers. Of course. there are also young teachers who know of no such troubles, who are content with themselves and their

own wisdom. But, alas! these are not the strong; on the contrary, they are the weakest of the weak They are those who not only are without knowledge, but ignore even their own ignorance. A young thoroughly miserable, is not worth his salt, and never will be. Nav. we may go a good deal further, who imagines himself a past master and no longer in need of further enlightenment is not one of the elect. but has all his life been a pitiable pretender. what I am anxious to make clear is the difficulty of the science and art of teaching, and the rareness of the realization of this fact by would-be teachers. If there were anything like training of music teachers, the ignorance of what the teaching of music implies could not flourish as it does now. Examinations can never be a substitue for methodical training, nor in any way an adequate test. Moreover, they are apt to make those who pass them believe that they possess all they require, and need not further bother themselves with the acquisition of more.

But what is a sufficient equipment for a teacher? Of what does such an equipment consist? Perhaps the best way of answering these questions would be to see what a training school for music teachers, if we had one, would have to teach. Thus the difficulties of young teachers without such a training can be shown with startling vividness.

Here, then, is the curriculum of a school for the training of music teachers:

Ear-Training.

(1) The foundation class is that of ear-training. It begins the course, and will be continued throughout the course. A practitioner in the art that has to do with auditory perceptions ought to develop the capacities of the ear to the utmost and in every respectin pitch in rhythm and in tone color. A mechanical manipulator of keyed instruments without an ear is possible, not a musician, least of all a teacher of music. How can the latter recognize and correct his pupils' faults if he has not a well-trained ear? Needless to say, the student at the training school will certainly at the end of the course of ear-training have something more to show than, let us say, the ability to write to dictation the time and notes of a short diatonic melody in simple time. To show no more would be a farce, an exhibition that would make the angels in Heaven weep, and the inmates of another place shriek with laughter.

(2) Instruction in singing and in playing instru-ments will be given. The instruction, however, will be not drill, but education-scientific teaching, teaching of the principles of the how and why. It is not enough that the master says to his pupil, do it this way; you must also explain why it should be done in hat way, and what are the processes involved in doing it. Thus principles are arrived at that are applicable not merely to single cases, but to large groups of cases. Of course, the master at such a training school would have to be strictly methodical in the choice of music. He also would have to recommend to the student a great deal of music that was to be read, not practiced. This would serve two purposes-to make the student a sight-reader, and enlarge his acquaintance with musical literature. He would recommend also the hearing of good music. It goes without saving that ensemble singing and playing, too would be cultivated. Instruction thus given would prepare the student to become a teacher as well as a performer. The time will come when finger gymnastics away from the instrument will be generally recognized as a time-saving and perfecting means in

the development of the mechanical part of playing.

(3) A very important class is that of the elements of music. It ought to be taught by a master who understands the subject. This seems a truism. But, judging by facts, it is not. Books on the elements of music are, or at least used to be, written by people who decidedly did not know the subject. And the lecturers chosen for dealing with it were chosen without the consciousness of its importance and very great difficulty. The subject is mainly concerned with the wide one of notation, a perfect knowledge of which is an indispensable presupposition of reading and interpreting music-the stave with its notes. signatures, and accidentals, measure, rhythm, and tempo signs, marks and words indicating expression symbols of ornamentation, etc., etc. Must I add that the things implied as well as the signs have to be taught? The subject is full of problems and mysteries-exactly the kind of region where fools rush in

Theoretical Studies.

(4) Another class, or rather group of classes, has to deal with the texture and structure of music. Harmony and Counterpoint are exponents of the texture and form of the structure. Knowledge of these sub jects is desirable in every hearer of music, for it increases the understanding and the enjoyment. It is necessary for performers and teachers, the latter more especially, for without it artistic insight and independence of judgment are impossible. There is nothing more common among cultivators of music than the inability to perform and learn to perform new music without the help of a teacher. It is common not only among amateurs but also among professionals, especially among professional vocalists. The interpreter and teacher of music, then, stand in need of harmony, counterpoint, and form, as well as the composer. Only the former do not require as much practical dexterity as the latter does. The neglect of form is one of the most lamentable defects in the study of music, and the common failure of seeing the importance of this subject for the reproductive as well as for the productive artist is one of the most curious phenomena in the musical mind.

(5) A very desirable class is that for the teaching of the double-sided subject of phrasing and the asthetics of expression. The art of phrasing, the rhythm in the widest sense, as shown in form, which latter, in its turn, is largely based on harmony, and to some extent, on counterpoint. The aesthetics of expression, the spiritual side of the subject, is of a more philosophical nature. It may be urged that the teaching of phrasing and expression is within province of the master of singing and playing and the conductor of ensemble performances. after a little consideration everybody will agree that the treatment of the subject as a whole and methodically is highly desirable.

(6) Musical history is another subject of which the average musician and many above the average will not see the usefulness. Nevertheless it is of great utility. But it is so only if the history is of the right sort, if it deals not merely with the dry bones, but also with the living body and the soul. History should be a history of styles and of the characters of the great masters, a history of the connections and influence of styles and masters be-tween and on each other. Thus taught, what useful knowledge cannot history instil, what stirring interest can it not inspire?

(7) and (8) We come now to the two classes that have to do with the special qualifications of teachers —in short, with Pedagogy. The subject of one of the two classes is Psychology and Methodology, that is, the science of the nature of the human mind, and the ways of dealing with the human mind in teaching. The subject of the other class is Musical Literature, classified according to its character and difficulty, and according to its æsthetical and educative value and technical usefulness

Practical Work.

(9) One thing is still wanting to complete the training of the teacher of music-that is a practical introduction into the actual work of teaching. For this, then, is required a supply of human material for the students to practice on, and also a supply of qualified masters to direct, counsel, and criticise them in their first attempts in the science and art of teaching. In short, a practicing school is an indispensable adjunct of a training school for music

In the foregoing I have sketched a school for the training of music teachers, and such schools we ought to have all over the country. But unmusic teachers to do in the circumstances? They must try to make up as far as they can for what was neglected in their education. They must try to find substitutes for the systematic training they had not the good fortune to enjoy. It is, of course, impossible to find a substitute, or a number of substitutes, equal in efficiency to such a training, but it is possible to find partial remedies. Much can be done by self-tuition with the help of books and

What seems to me needful to the teacher is not so much a systematic as a practical acquaintance with the science. He ought to know its problems and practical bearings, have his attention drawn to the mental processes involved in teaching and learning. and he led to observe and think But although

systematic psychology is not indispensable, let whatever psychology there is be serious and not mere

Not to be inadequate and somewhat haphazard, as I have been in my hints, would necessitate the writing of a book, a complete teacher's guide. As such a book cannot be condensed into an article, the reader will kindly excuse my shortcomings.

In conclusion, I would say to the young teacher, and perhaps not to him alone:-

Do not confine your reading to text books. Read about music and musicians widely. It enlarges your musical horizon. Good biographies, for instance, tell you not only of the men, but also of their music and not only of their music, but also of music at large. And, again, I would say, do not confine your-self to musical books. Plunge also into general literature, and while doing so remember that there are other better and more delightful things-not to speak of more profitable ones-than the novels of the day. This general reading will profit you also as musicians. After all, the musician is but a part of the man. For Heaven's sake, don't say you have no timel Are you not conscious of the countless hours you waste? Only the unemployed have no time; the busy have always time for ever so many things. Almost all the great men have been great readers; and that holds good also of great teachers. Indeed, the great men have not only been excellent models to you in this respect, but some of them have also formulated their opinion in clear-voiced precept. Read poetry, says Schumann, and look about you in life, and in the arts and sciences. Lastly, a good teacher must be a man of intellect and imagination. The more you develop these faculties the better. But what sharpens the intellect and stimulates the imagination more than the reading of the thoughts of the noble, wise, and poetic-minded? Here is as good a motto as you can choose:-

"Think and read, read and think,
And learn as long as you may!"

—The Monthly Musical Record.

WHAT SHOULD THE "AMATEUR" PIANIST BE TAUGHT OF HARMONY?

BY CARL W. GRIMM.

Every earnest piano student ought to begin the study of harmony when he reaches music of the commonly accepted third or fourth grade of difficulty It is absolutely necessary for his further progress, because it facilitates greatly the resolution of diffi-cult passages into their elements and leads to a rational interpretation of music. But, what are we to do with the great mass of pupils who are on their way to this point of efficiency, and those who never expect to get beyond? Should we keep the pupils entirely in ignorance of harmonic knowledge until they have arrived at this degree of proficiency Should we refrain from giving them an insight into the meaning of chords, their construction and relationship? Certainly not. Should we never reveal to them any of the laws governing the magnificent world of harmony? I think it is wrong to deprive them of such important and elevating knowledge. The harmony to be taught does not mean that kind of work which consists in the writing out of obsolete thoroughbass figures, but that material for thought found in the pupils' music; how tones crystallize into chords; how these can be transformed in innumerable ways; how chords combine into higher unities called keys, etc., etc.
This information is to be given as opportunities

present themselves, and must be adapted to the pupil's understanding. Some will draw it out of you and others must be infused with it. The teacher who wants to do this successfully, must be a good harmonist himself, in order to give logical explana-tions without having a book at his elbow. It is certainly not more than right to expect a large fund of knowledge from any one who professes to teach. To be really efficient, the man must always be bigger than the office. Since this knowledge should be given as occasion demands it, it follows that there cannot be any cut and dried plan of teaching it, because it all depends upon the pupils and their les-

The First Step.

The very first thing that pupils should learn of harmony are the major and minor chords, which are the foundation stones of all harmonic structure. Piano pupils finishing the first grade can gradually learn them by heart. They even enjoy them when you have them in the form of the various arpeggios.

Have the pupils repeatedly listen to the great difference in the sound of these two chords. Strike the chords and sustain them, calling the pupils' attention to the blending of the tones composing them. The poetical lines of Shelley,

THE ETUDE

"Let me drink of the spirit of that sweet sound"

is a proof of the poet's relish of tones. All your demonstrations in this field should be of such a nature as to direct the pupils' minds to the sound, rather than to the notes on the page. Listen! more than see! must be the word you employ here.

When you have the pupils well grounded in the major and minor chords, you can give them an idea of key and begin to teach them something about the principal chords forming it, namely, the Tonic, Dominant and Subdominant chords. Then, later, you can make them acquainted with the "Cadences" of the major and minor keys, and lead them to feel how the Tonic chord is the point of repose, toward which all the other chords in the key strive.

The next important subject to acquaint the pupils with is the Dominant seventh chord. Form arpeggio passages in every key with it, teaching the student how to resolve this chord properly into the Tonic chord. Then insert also the Subdominant chord with the added sixth in the cadence. After that, the pupils ought to be given illustrations of the working principles of modulation (change of key), just as occasion prompts you to give them. The more difficult music will afford opportunities to explain the Dominant ninth chords. Before that, augmented triads and diminished triads will have made their appearance somewhere. Even diminished seventh chords will have presented themselves in a

Full, half and deceptive closes ought to be explained in turn. It is surprising how soon pupils who know the major and minor chords thoroughly will understand prepared and unprepared suspensions; they will readily distinguish the workmanship in such tonal combinations, and find delight in noticing how a tone-master mixes the bitter with the sweet. Likewise, passing tones, auxiliary tones and chromatic alteration of chord tones can be explained quite early to the pupil. All this knowledge will teach the pupils to listen more intently to music, and will make many things clear. The better we understand a thing intellectually, the more we appreciate it emotionally. Even anticipation can be made clear to piano students.

When they have been taught the relationship of the chords by the fifth, as found in the plain cadences, the pupils can be given some information about the relationship of chords by the third. At about the relationship of chords by the third. Asome opportune time give them some information about the "variation" of the principal chords by altering their "inner tone" or by altering their "outer tones." In my "Modern Harmony" I have brought to light how greatly this principle of "variation" simplifies the marvelously rich and apparently ex-tremely complicated woof of the music of Wagner, With the more advanced pupils, intermediate cadences, even sequences and pedal point, can be treated, if associated with the music being studied. Arouse the pupil's sense of discerning beauty and delighting in fine harmonic progressions, because it increases his pleasure of listening.

Overtones and Pedaling.

Relate to him and illustrate on the piano the mystic wonders of overtones; by making it clear to his mind you make him hear and not only see things. and he will learn to use the pedal better than by merely watching the printed signs. An extremely valuable book on this topic is the book of Hans Schmitt, "The Pedals of the Pianoforte," translated by Frederic S. Law. From it many interesting facts can be gleaned. Good piano playing requires good pedaling, and how can you teach that to a pupil who has no knowledge whatever of chords? It is therefore absolutely necessary for him to possess some enlightenment upon the subject, even if he never goes through a regular course of harmony. Teaching music in this fashion is certainly more than a mere drill in technic and mechanical observance of the expression marks found on the printed sheet,

This introduction to harmonic knowledge leads the pupil to listen to music and enlightens him, and it is an undisputably excellent help to sight-reading and memorizing. A pupil thus initiated into the secrets of harmony may acquire a desire to know more of it, in order to analyze everything in his music, and thus be induced to study the subject thor-

oughly. The greatest task of the teacher is to infuse his pupils with enthusiasm and kindle a desire to Even if not every pupil thus instructed be comes a member of his harmony class, the teacher should not forget that not every baited hook of the angler catches fish. Nowadays we all learn something of astronomy or geology without ever thinking of becoming astronomers or geologists; consequently, if you have taught your pupils to consider the sublimity and magnificence of harmony, in other words, instructed them to hear and feel, you can rest assured that your work did some good.

ALLOW THE STUDENT TO DEVELOP HIS OWN IDEAS.

BY CHARLOTTE W. HOPKINS.

Ir seems the usual teacher of music does not give his pupils enough chance to think out some things for himself. How often we hear a teacher trying to enforce his ideas upon the pupils when they will never appeal to the student.

In my class I have several pupils who seemed so listless; they just "took lessons" because mother said so; just practiced for the same reason. I selected Burgmüeller, Op. 100, for an experiment and it proved very successful. With each little study I gave (for example, No. 4), I called attention to the title, time, notes, etc., and told the pupils to think about what it meant; when they practiced it later I told them I would ask for a story about it. After the technical difficulties had been mastered I was ready for the test. We reviewed the meanings of the expression marks. Then, by way of suggestion, I took another study, played it and told them what it meant to me. I asked them to take their study and write what it seemed to mean to them. Each little story was different, yet all showed imagination.
What an interest! It was no trouble to practice now, because they had to find out something. One dear little girl said in describing the "tea party" (No. 4, Burgmüeller, Op, 100) "that 10th measure is where they all ran out on the porch to play," etc.

acceeding so amazingly with the children, I have been having equally good results with the older ones. I give a good "program" piece for them to work out, entirely, without help from me. After a time I ask for it, and the story; this brings about a delightful lesson. Of course there are many corrections to be made, but afterwards they find some thing left that is their very own.

The Gain in Interest.

I ask of the little ones: "How many times did you practice this week without a reminder from mother?" The number of times gains each week very gratifyingly, and real work begins. Discouragement (a good sign) creeps in later, but that only shows that the standard is being raised and that they are becoming harder to satisfy. When one is willing to learn, talent takes a second place, excuses become less frequent, punctuality increases, and the teacher can now do his best.

Fixing Impressions.

Very often the teacher fails here, because he does not know the value of going over the same principles again and again. I have been astounded more than once to find a pupil at sea as to the value of the notes when possibly they may have had fifty lessons to their credit. I believe their little ears become calloused sometimes to the tune of "now that is an eighth note, this is not b but g," etc., and they refuse to think about it. Stop long enough to let them think it out, and the mistake will occur less fre-

Win the confidence of your pupil, by having a true and not affected interest in him. Be ever alert to see any progress, however small. When the questions begin to come from the other side, have hope Explanations cannot be too carefully given. Teach

No educational equipment can be complete without a library. A library of well-selected books, even though limited in number, will double the efficiency of the work of any school, will be a breath of fresh air or a gleam of glorious light in any community, will quicken ambitions and arouse aspirations and set in motion forces, the power of which no man can esti-



The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers, If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

METHODS OF PRACTICE AND OTHER TOPICS.

THE ROUND TABLE has received a letter from Mrs. Emily Lorenz Ball which contains some most excellent suggestions in regard to practice. The idea of the average pupil in regard to practice, and one drudging nature and to be worked at in a drudging manner. Given an exercise, it must be gone over either a certain number of times or a certain number of minutes, generally with a weakening interest as the minutes pass. In such cases there is little interest in the work that is being attempted and little use made of the mental faculties. Much has been accomplished in the education of a student as soon as the mental faculties can be awakened. Without doubt the most difficult task the average individual has to accomplish is to make his mind work. Mental inertia is the cause of most of the stupidity of mankind. Most people find it easy to work their physical muscles as compared with the required effort in thinking. The laboring man will work a day at digging ditches and find himself comparatively fresh at its close, but one hour of mental application will leave him in a state of complete exhaustion. The average student is in a similar condition as to his mind and his capacity to use it. If he can be taught to exercise this organ from the beginning, ability and mental endurance will come with use, and he will eventually find himself master of his faculties as well as his muscles. Indeed, he will never acquire any mastery of his muscles, except of the most drudging mechanical sort, until he has learned to master his mind. When he can keep his attention closely applied to his work, without exhausting himself in a few moments, he is ready to advance in a musicianly way, as well as acquire the technical dexterity he so much covets,

This is the problem that troubles hosts of teachers, and one over which Mrs. Ball has spent much thought. She has hit upon one scheme which in her experience has done much good for the pupils, It is the use of very short contrapuntal phrases, in which one hand answers the other in imitative fashion, the shorter the better for the first work. As

Training along these lines is a most excellent method of developing musicianship. No one has attained musicianship until it is possible to sit down with a new piece of music away from an instrument and conceive it exactly in his mind just as it should sound when played. Suppose you could only read printed matter by spelling it out aloud. Such is, of course, the primary process with the little child.

Many so-called musicians never reach any higher state of development with their music. They are obliged to go to the piano in order to find out how a new piece "goes." This is a deplorable confession for a musician to make, nevertheless it is true of many of them. In such cases the brain has never been brought into active operation. Serious music students (I mean by serious those who intend to make it their life profession) should early be taught to mentally conceive musical sounds and effects. How otherwise will they ever learn to compose they have any desires in this direction. How could a composer write a large orchestral score, in which the twenty to thirty lines on a page, representing all the various instruments and their parts, are played at the same time, and which it would be impossible to play upon the piano, unless he could conceive the whole thing in his mind? I remember a prominent grand opera singer telling me a few years ago that she always learned her new rôles away from any instrument and never heard the accompaniment until she went to the first rehearsal at the opera house. How many singers do any of our readers know who could learn even the simplest song in this manner? Musicianship is not of a high order, however, until it can be done, and all pia should possess the ability to conceive and learn

"Deep month I by Trus Byrns, and I must say that it beins me wonderfully. I certainly consider it the best musical journal that is published, and it is not a superfully and and it is not a superfully and it is not a superfully and it is

a help to you. It is fulfilling its function so far as you are concerned at least. The ROUND TABLE is intended for you, and the Editor will always be glad to try and answer your questions. If he is not able to do so, there is generally someone among the readers of the department who is able to help

Your selection of exercises for your boy pupil was a very good one. The Virgil exercises are most excellent, and you will find many very valuable hints in his book to apply in your work, even though you don't use the Practice Clavier. There are two ideas involved in the process of reading notes. First, the mere act of naming them as the eye looks at them on the music page. Second, the simultaneous striking of the correct corresponding key as one recognizes the notes. This second process is what is understood as reading, although a generous course of practice in the first is sometimes of great benefit to a student. Read until he can name the notes as fast as the eve can take them in. This, however, is only preliminary to the second process, which constionly preliminary to the second process, which constitutes the act of performance, whether it be playing or singing. Facility in this is a matter of growth and experience in endeavoring to reproduce the music page upon the keyboard. There are no exercises for an elementary student that excel for this purpose. The only work to give him is that which he needs for his proper technical development. His facility in reading will be a gradual development

along with his general musical ability. When he is more advanced he can be encouraged to spend some time every day reading music that is one or two grades simpler than he is working on. This he should simply play, not practice, going over nothing twice at the moment, and at first sight taking everything as near as possible at correct tempo. practicing of four-hand music is most excellent for this purpose as soon as the pupil is far enough advanced to take up the symphonies of Mozart and Havdn. Modern tendencies seem to be away from the music of these older composers, and it is more and more supplanted by the music of recent composers. A knowledge of their music and style is, nowever, absolutely essential to musical education. This can be gained by a frequent and liberal prac tice of their symphonies arranged for four hands and at the same time improve one's power of rapid

Your other pupil simply needs practice in reading notes in the bass cleff, and a great deal of it. Go into your music store and see if you can find any four-hand pieces in which the notes of the secondo performer's parts are both in the bass cleff and both of the simplest possible nature. Give your pupil these parts to learn and play the primo part with her. Playing both hands in the bass clef for a time will help in the acquirement of facility in reading this clef. As far as her general work is concerned there is nothing for her to do but keep per-sistently at her work, and little by little she will become more familiar with the notes of the bass

Mathews' "Graded Course," first book, is also intended for beginners, and can be used from the start, although a preliminary training of the hands and fingers is first necessary with such gymnastic exercises as you mention from Virgil. No pupil should start at once with the keyboard, but should acquire something of hand formation first. As soon as they begin to look at the notes, it is very difficult to get them to keep their attention fixed upon the position of the hands and motions of the fingers.

"In what grade is the Pischna Complete Study Book? Is it especially good for technical work? If so how does it compare tith Plaidy and other bet-ter known publications?"

Pischna being a compilation of daily technical work may be said to be in every grade. The grade of such exercises depends on the perfection and speed at which they are played. The scale of C, for example, may be in the first or seventh grades, according to the manner in which it is played. It is a standard work, more special in its character than Plaidy. I prefer the latter for the reason that it is a compendium of nearly all the conventional passage work to be found in the classical repertoire, forms that are absolutely essential to every pianist.

After these are thoroughly learned and brought to a high rate of speed it is time enough to begin more modern formulæ. One trouble with many would-be pianists is that they are not sufficiently grounded in these indispensable fundamentals. It makes no ifference whether these formulæ are learned from Plaidy or Mason, but they must be learned. If a teacher uses the Plaidy book with his or her pupils, the Mason "Touch and Technic" should be at hand for reference, as it treats the subject from a more modern standpoint.

"Will you kindly nawer the following questions in the Roxon Tanks Department?

"I. In reading plano music I am unable to read the treble and liefs together. Is there any way of quickly overcoming this difficulty?

there a recognized standard of time?

"3. Can you suggest a good way of stretching and strengthening the ingers for plano playing the servers."

(1) There is no way of overcoming the diffipatient and industrious practice. (2) The metronome numbers are divided on the basis of one beat per second or sixty to the minute. Therefore when your metronome is set at 120, it is beating twice per second. The recognized standard of time is on this basis of sixty per minute. Every other rate of speed can be figured from this. (3) You can stretch the fingers by wearing corks or spools between them for a certain time every day. Strengthen by slow practice, raising fingers high and striking firmly but with loose action. Also by various gymnastic exercises, including those that strengthen the arm. Building up the entire system helps to strengthen the fingers. (Continued on page 279.)

LA BELLE



MERICAN directness and readiness have doubtless been responsible for an authority to prepare for us a special article upon the advantage of the finely A much of that characteristic jargon known as slang which either enhances edited edition over the porly prepared publications. We feel that our readers or degrades our vernacular, as you choose to look upon the subject. One may look for this article with great interest. of the most terse expressions in that interesting auxiliary vocabulary upon which so many of our countrymen rely, is: "Don't talk shop." Try to say this in any other way and see how many words you will need to express your mean-Musicians are only too prone to "talk shop," "think shop" and "live shop." In almost every gathering the musician at once becomes the vexillary of his art. He adroitly switches the conversation around to some musical topic and reigns tyranically over the unfortunate listeners. He rarely dares to discuss other subjects, as his concentration upon his life work has been so intense that he has been virtually blind to what this great world has been doing. Now and then we meet the musician who keeps thoroughly alive to questions of the hour. These men make most charming acquaintances. The advanced intellectual drill their musical training has afforded them makes them doubly keen in penetrating political intrigues of the day, judging the value of educational and scientific advances and appreciating asthetic values in any art movement. "Thinking shop" is a dangerous practice. Any one engaged in music during the entire day should not think of doing musical work in the evenings if it can possibly be avoided. Progress in musical art depends upon the quality of one's work more than the quantity. Except in rare cases, when it is impossible to devote a portion of the day to other pursuits, the musician should eagerly seek relaxation

REDERICK THE GREAT, with his flute, and the present Kaiser of Germany, with his penchant for musical composition are historical. with his penchant for musical composition, are historic instances of men engaged in affairs of vast moment who have found a relaxation in music. The late Henry O. Havemeyer, notwithstanding the fact that he was a multi-millionaire, is said to have practiced two hours every day upon the violin. The "Sugar King" possessed a fifteen thousand dollar Guarnerius instrument, known as the "King Joseph." Other business men who have found music a relaxation are Secretary Cortelyou, who at one time studied in the New England Conservatory, and is said to be a very accomplished performer; Charles Schwab, the steel magnate, and Mr. Pomeroy Burton, the young American editor of the London Daily Mail and manager of the most extensive newspaper interests in Europe, owned by Lord Harmsworth. Many other business men of note find in music a kind of solace, fascination and mental exhilaration that they can derive from no other source. In thousands of cases music has doubtless been the safety valve that has averted brain exhaustion and nervous break-down, which would have meant the end of many a promising business career. Teachers who have business men apply to them for instruction should encourage them in every possible way.

tice to permit a pupil to worry along with a poorly printed, badly accordingly. fingered and carelessly phrased copy of a piece. All great educational specialists lay much stress upon the value of habit in the preparation of musical compositions for performance. This is one of the most important aids a teacher can horse. More time and energy are wasted by pupils through the failure to form correct habits than through any other cause. In learning a piece for concert habits than through any other cause. In learning a piece for concert habits than through any other cause. In learning a piece for concert habits than through any other cause. In learning a piece for concert habits than through any other cause. This correct is ruinous. The dull pupil really needs more attention than the teacher who neglects the dull pupil will soon find his class growing smaller and fingering, a phrasing leading to ready understanding of the work and an asthetically desirable treatment of the dynamic characteristics demanded by the companies of the composition. The really consultative the continuing instruction. Teaching is a business as poser and the form, melody and harmony of the composition. The really con- well as an art. You owe a certain amount of industry, attention and considerascientious artist tries hundreds of ways before he determines upon one way. But having once accepted one fingering, one phrasing, one dynamic coloring, he usually goes through a period of practice in which these factors of interpretation are unswervingly observed in every repetition.

This leads to what many might consider a mechanical performance. It places the piece in the domain of what psychologists call the "reflex action." After a time the fingers of the pianist go through the amazing technical and tonal difficulties as if they were automatic. Then the brain of the player, relieved on technical bonds, is able to color the composition in a manner that would have been impossible so long as the intellect was directed toward overcoming tech nical difficulties. Liszt and Henselt have received much post-mortem criticism for rading books while practicing. Is it not possible that these great philosophers of the keyboard had become convinced of the desirability of such a course hrough one of those necessary empirical processes of reasoning which precede scientific discoveries? When modern psychology was still in its infancy this method of preparation for public performance was known and practiced by many virtuosi who knew nothing of what we now term a "reflex action."

The work of these masters in determining phrasing, fingering, etc., has been preserved and is being constantly improved. When Isador Phillipp, the celebrated Parisian teacher, edits a new edition of Chopin, he works upon the accurated Parisian teacher, edits a new edition of Chopin, he works upon the accurate the control of the provided provided the control of the control of the provided provided the control of the control

HAT a splendid thing is real proficiency! Many teachers of theory in HALL a splendid thing is real proneiency. Many teachers of theory in Germany do not deign to use a text-book of any kind. With every pupil they dietate a new harmony. That is, they know the subject so thoroughly that they actually build up a harmony to suit the needs of a particular pupil. One teacher was asked: "Why don't you use the harmony that you dictated to the last pupil?" The reply was: "It would not have been a good harmony for this pupil." The man who can pursue a course of this kind is not only an ideal nederounce but has much of the scale of the scaling of the collisions. good harmony for this pupil. The man who can pursue a course of this kind is not only an ideal pedagogue, but has much of the zeal of the religious martyr of the mediaval age. Such a course would not be practicable in America, where the conditions governing our very existence are so different from those in Germany. Johann Sebastian Bach not only composed much of the music he used in teaching his pupils, but was known to compose whole courses to fit the peculiar needs of some individual pupil.

THE nobility of the cause of education is but slightly appreciated if we consider the money return that teachers receive for their services. Our lower orders of politicians, with their eyes blinded in veritable seas of ill-gotten wealth, are inclined to look upon education as a necessary evil, re-ducing their opportunities for graft. Even the most patriotic American citizens often fail to realize that we have an enemy within our gates far more formidable tion of the day of the way of the world. Every day of the most illiterate countries of the most illiterate countries of the world. Every day of the year cargoes of marchy and unenlightened socialism cross the Atlantic and land upon our free American soil. The immigration from the parts of Europe that sent men and women to lay the foundation of our national greatness has long since dwindled into insignificance. To whom is it given to fight this army of unrest, ignorance and superstition? What are the forces that we array against this frightening foc? Go into the slums of our great cities and watch the battle. The warriors are oftentimes frail little women, who sacrifice the comforts and refinements of pleasant homes for the great mission of education. To enter this army of defense they must spend years of preparation and in the end render a service often extremely obnoxious, for a salary incommensurate in every way. Do not these women deserve a position quite as exalted as that held by army officers who are only called upon to fight once in a quarter of a century? The period of preparation is but slightly different, and the death hazard, when one considers the danger of disease, fire, and the terrible strain of overwork, is nearly as great in the case of the teacher as in the case of the army officer. Which army do you revere the most?

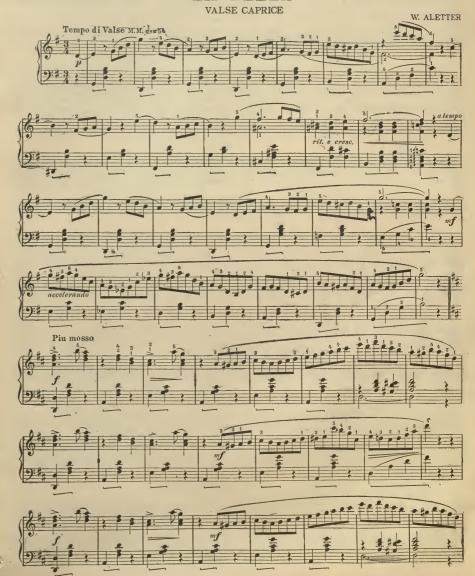
Music teachers have their part in the war against this foe. Educational specialists recognize in music a very powerful factor in the control of children in the public schools located in our slums. Music prepares the child for the sterner discipline of the institutions. Teachers who engage in this work should be paid for their services, not as missionaries, but as trained specialists, with salaries E feel that very few teachers appreciate the real educational importance much greater than those teachers receive at present. The private teacher of the finely prepared editions of musical works. It is a great injus- extends the work of the public school teachers, and should be remunerated

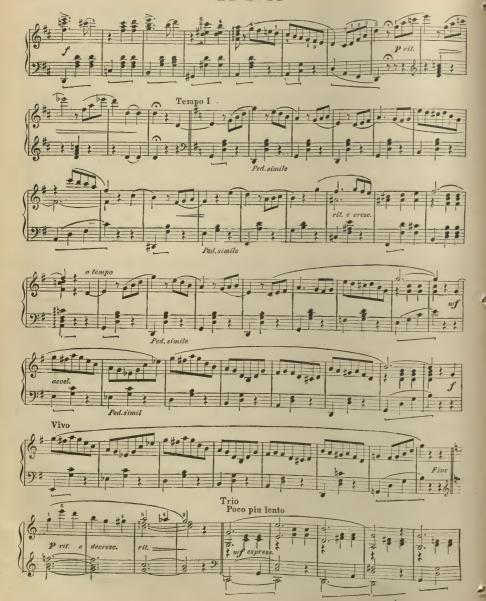
> HAVORITISM for some one "pet" pupil is always a bad policy for a teacher to pursue. Many teachers unintentionally take an interest in their bright pupils and permit their dull pupils to go with scant attention. well as an art. You owe a certain amount of industry, attention and consideration to all those who contribute to your support. The bright student may seem to merit the additional pains you take with him, but you have a business obligation to discharge toward all your pupils, and favoritism one and neglect another is a violation of this obligation. There seems to be a subtle business. law of compensation which punishes the teacher for his neglect of this kind.

> V selecting a new teacher, the student should beware of the man who makes searching a new teacher, the student should beware of the man who made claborate promises. Flattery is the net of charlatans. If you visit a teacher who assures you that in a comparatively short time he can accomplishing results through his own results and the can accomplish the can be comparatively should be comparatively and the can accomplish the can be comparatively should be comparatively as the can be compared to the can be compared to the can accomplish the nishing results through his own marvelous method which no one else in accommong costens into under mission and markened method which no one excisience possesses, quicily strap up your music roll and depart. Such a teacher is very likely to be a charlatan. A mere interview affords a teacher no means of determining your persistence, your industry nor your real musical capacity. This can only be authoritatively determined after many lessons. The teacher has been accommondated that the control of the control o who does not realize this is either incompetent or inexperienced.

W E are pleased to note that the tendency of present day pianists and plane-students is towards saner behavior while at the keyboard. There is nothing more worthy of contempt than affectation at the instrument.

Josef Hoffman says of his famous teacher: "Rubinstein sternly forbade any such brated Parliant extended and the modern control of the footish, but they do not become the real artist and great corps of able men. We feel that this is a very vital subject, and we have asked

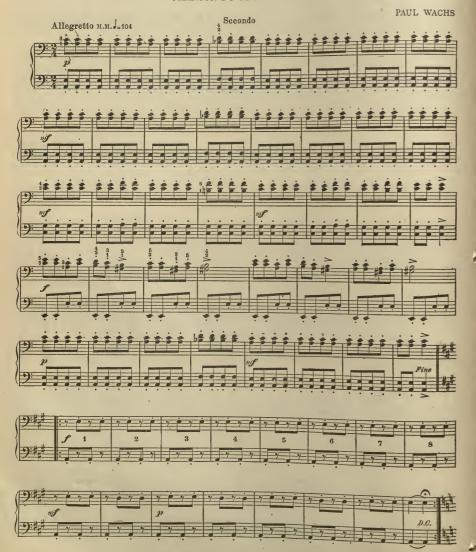






NEGRO MELODY

CHANSON DU PETIT NÈGRE

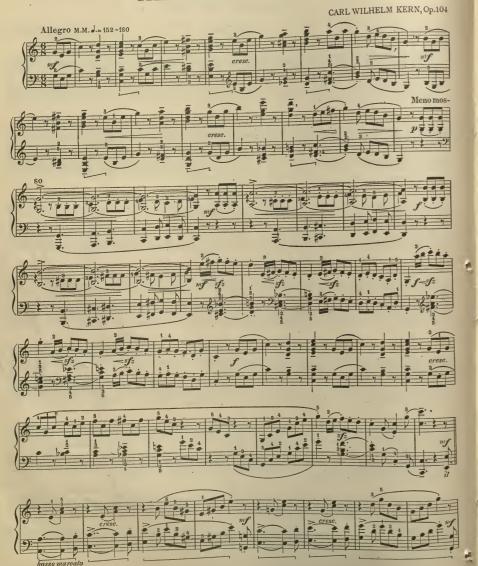


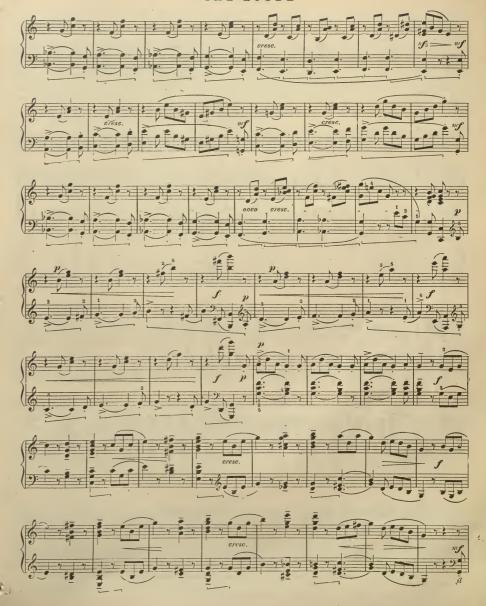
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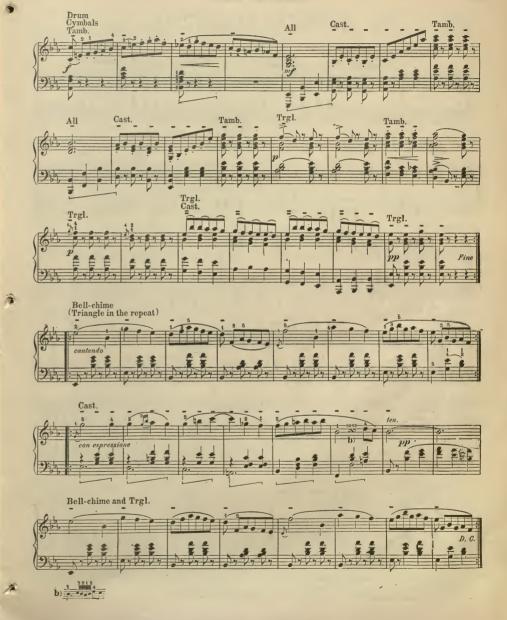


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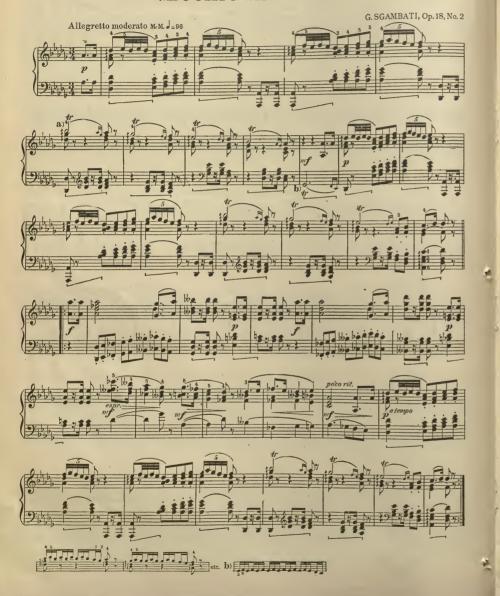


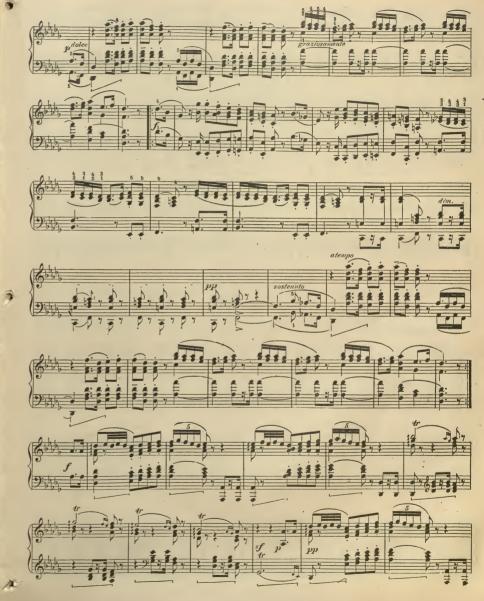


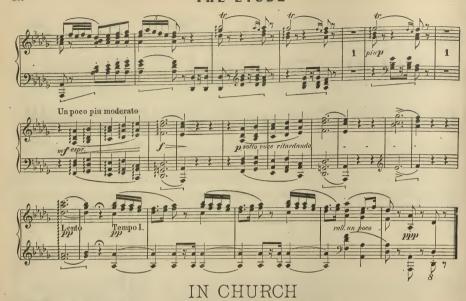


☼ This piece may be played as a "Children's Symphony" (see article in another department of this issue)
a) The short dashes over the first, second and third beats of the various measures, indicate the exact time in which the respective instruments (Case) tanets, Tambourine, Triungle, Cymbal, Drum and Bell-chime) are to be struck,

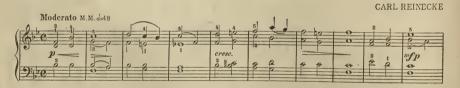
VECCHIO MINUETTO





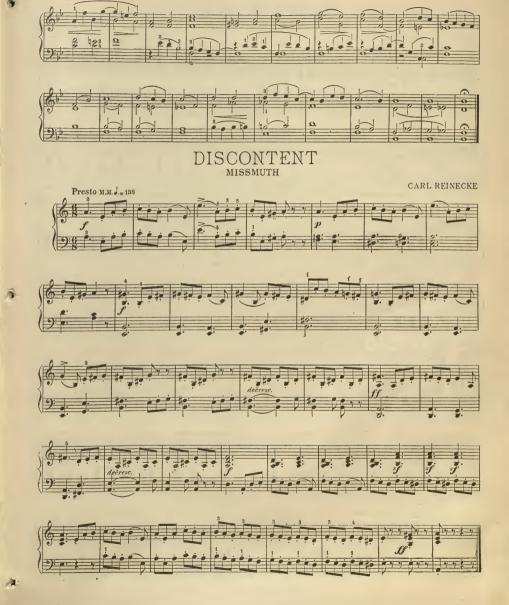




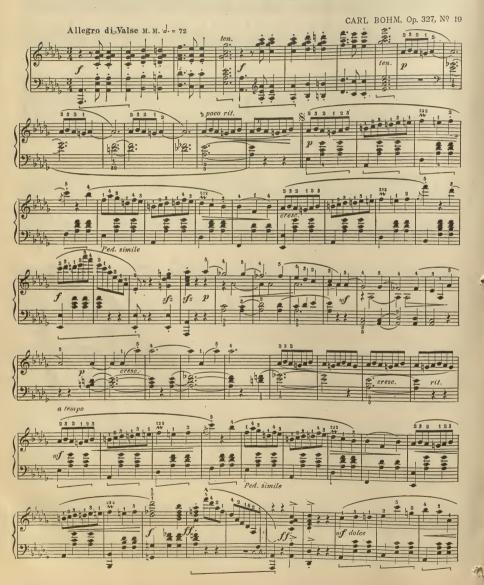


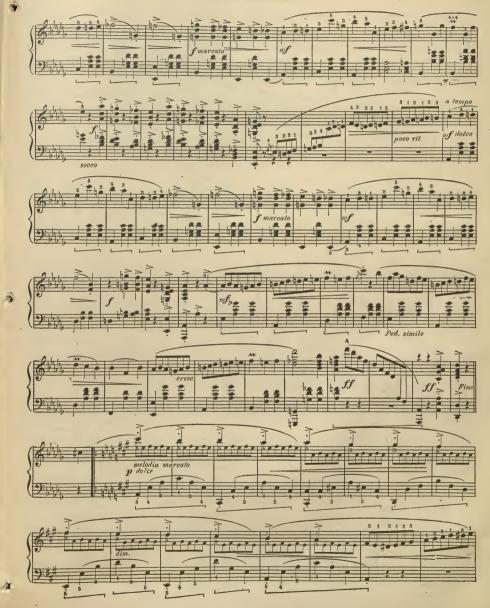






THE ETUDE VALSE NOBLE











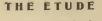
* In Organs without Nox Humana a light Cornopeon and St.D. may be used _or Obos, St.D. Sal. and Vio. 4'



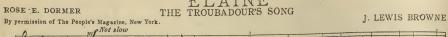
THE JOLLY MILLER'S

DER LUSTIGE MÜLLERBURSCHE









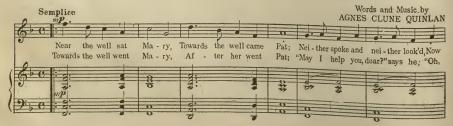


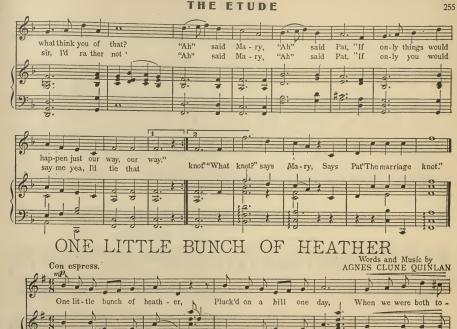






TWO IRISH SONGS NEAR THE WELL







To LOU, and GEORGE

THE SHADOWS OF THE EVENING HOURS

DUET for CONTRALTO and BARITONE

C. S. BRIGGS















259

ON GUARD MARCH

VIOLIN and PIANO*

I. F. ZIMMERMANN











* This number may also be played as a four-hand piano piece; the Primo performer playing the Violin part in octaves (an octave higher, where necessary); the Secondo performer playing the Piano part as written.



000 Editor for this Month, Mme. Lena Doria Devine Editor for May, Mr. John Dennis Mehan

BY LENA DORIA DEVINE.

stands as a connecting link between the old Italian school of the eighteenth century and what good there still remains in vocal art to-day.

The world of music cannot too highly honor the memory of this man. Through him the traditions of the Through him the traditions of the present and exclaim: "Did you hear golden age of song have come down to that? What a tone!" The next mous unaltered and unblurred. They came to him from the last great disciples of that school and he has handed them down to us, enriched by fifty years of experience and a record of achievement in teaching seldom, if ever, equaled,

Francesco Lamperti was born at Savona, Italy, in 1813. At the age of seven he was placed in the Milan Conservatory, where he received instruction under Sommaruga, D'Appiano and Pietra Roy. At the age of seventeen he was appointed organist at one of the cathedrals in Milan. A few years later we find him associated with Masini in the direction of the Teatro Filodramatico. He directed the orchestra and coached many of the singers privately. One of his first pronounced successes was the bringing out of "La Tiberini" at the Filodramatico. When later he resigned from the directorship he was succeeded by his friend Verdi, who was glad to get the place, although the salary was only \$1.00 for each perform-

In 1850 the Milan Conservatory prevailed upon Lamperti to join its faculty, and through him that institution soon became famous. After twenty-five years of service he retired on a pension. continued teaching until very shortly before his death in 1892.

The friendship and constant associa-tion during early life with such singers as Rubini, Pasta, Crescentini, Velluti and with the great composers of his day, Rossini, Bellini, Donizetti and Verdi, had given him the opportunity to acquire a profound knowledge of the of which they were the illustrious rep-Equipped with this resentatives. knowledge, and endowed by nature with the keenest musical perception for tone quality, with unlimited patience and energy, and, above all, with passionate love for his art, he became the greatest of all teachers, in spite of the fact that he was not himself a singer.

Lamperti's Teaching Methods.

separately, but in presence of the others. Lamperti was not gentle in his ways better.

more he worked with might and main, THE name of Francesco Lamperti never ceasing to find some imperfection. exacting critic would turn enthusiastic English. listener. I have seen the maestro comphrase; he would turn his head, his face glowing with admiration, to those ment he might storm like a fury and call the subject of his burst of enthusithat he had no interest in his punils.



FRANCESCO LAMPERTI

The writer had the privilege of living inder the roof of the Lamperti family for three years, being during that time almost daily a student and listener in thority as to the things that Lamperti ing quality for quantity.

Lamperti's Art Tenets.

This is the way the old masters taught, compromise that led his contemporaries, is too old to be able to materially imand the advantages of such a system and that continues to lead some of our prove their singing by the acquirement are self-evident. Not only is the pupil's contemporaries, into a labyrinth of of a good method. Those who contemare self-evident. Not only is the pupil's contemporanes, into a mayrinin of a good method. Hose who contemporanes the believed that if modern plate a public carer as the believed that if modern plate a public carer as the believed that if modern plate a public carer as the sharpened by hearing the faults of music demands that tonal beauty shall fore they have reached twenty-five. others constantly corrected, but it accus- become a secondary consideration, that toms one to sing before others, and it makes of singing a hybrid, inconsistwhen the time comes to sing in public, ent, degenerate art, and that the sooner there will be less self-consciousness. we come down to plain speech the be and however talented its possessor, must be conscious of knowing what she

exposition of his method.

Lamperti turned out more than fifty successful artists of the first rank, among them Albani, Campanini, Alstudy of voice placing is time gained oary, Gallassi, Gayarre, Van Zandt, in the end. After control of the instru-Thursby, Sembrich, Sims Reeves and ment is acquired it is a comparatively

which Lamperti wrote show that he torious work can be accomplished. FRANCESCO LAMPERTI AND HIS nor given to flattering comments. The composer. In his earlier years, before will do to begin with, and that later letting nothing faulty escape, wrestling Unfortunately they were never com-

STUDY.

BY LENA DORIA DEVINE.

sued more universally than it is to-day. asm "stupid" or a "goose." There was While it is true that certain natural ensuffer long from excessive self-satisfac- of a singer it is also a fact that there the voice was everything; outside of devote some time to the study of singing. The writer seldom finds a voice so sufficiently to afford pleasure to its scribe possessor and friends. Even when the voice is a certain reward in every case.

ordinary kind. The right method of training will often do wonders in sup-

plying any deficiency such as limited

range, disagreeable quality or lack of

nower. The writer has moreover frequently met with instances where everything seemed to be lacking to justify serious exquisite instrument of a Melba and her study but where the voice responded so reputation is made. This you will say quickly to the guided effort at right may happen once in a lifetime but the production that to the surprise of every-one it became evident that the student or later become known. No, not neceshad every reason to aspire to a professional career. One should therefore, always be guarded in giving an opinion teacher with this undeserved greatness until any latent possibilities have been thrust upon her is henceforth eagerly brought out by voice-building studies.

At What Age is it Best to Begin?

The writer is of the opinion that it is impossible to begin the study of sing-ing too early. When the proper method is used and study is confined to gentle principles of the great school of singing the maestro's studio. She claims, there- breathing exercises, scales and simple fore, that she speaks with some au- airs no possible harm can result to the most delicate child. On the contrary, it stood for. First of all he stood for would be in a great many cases better purity of tone, and for never sacrific- than medicine in children inheriting weak lungs. The prevalence of so many vicious methods and false notions in voice culture is no doubt responsible He stood for never exacting of the for the widespread belief that it is imne stood for never exacting of the for the widespread benefit that it is improved organ more than it can do with proper to begin training the voice till ease. He stood for no compromise with a boy or girl has arrived at least at the the apparent demands of modern deage of sixteen or seventeen. I believe Lamperti's favorite way of teaching clamatory music, and the demand for that a method which would hurt the was in classes of three or four; that more rapid progress in the study of the vocal organs of a cliff of five is not is, each pupil taking his or her lesson art. It was the fruitless effort at such a other hand, I do not think that anyone

Laying the Foundation.

study is necessary to make the vocal is trying to attain, otherwise there is no

This in a general way was Lamperti's instrument responsive, accurate and creed. I will not go into a detailed smooth like a well oiled, perfect piece of machinery. It would be impossible During his half century of teaching to say too much on this point or to remind the pupil too often of the fact that time spent in the purely technical others well known in this country as easy matter to get a repertoire. In well as in Europe. every art there are certain technical The studies, solfeggios, and cadenzas difficulties to be mastered before meri-

greater the possibilities he saw in a teaching engrossed his attention compupil the more exacting he was, the pletely, he had planned several operas guished teacher. This is a serious misand had written much of the music. take. You need the very best teacher you can find to begin with, to help you with such a voice from day to day, pleted. He has also written several lay a solid foundation, to start you on treatises on the art of singing which the right track. A bad beginning may Not but what occasionally the have been translated and published in uin your chances or may at least put you back several years. The choice of a teacher should be a matter of serious pletely overcome by some well-rendered ESSENTIAL FACTS IN VOICE consideration. A good teacher will not only launch a naturally phenomenal singer into a successful career, but will also be able to develop good voices out of indifferent material. This is the test THE study of singing should be pur- of method.

Results alone should be the criterion of a teacher's standing. The fact that no chance for the most talented to downents are essential for the career a teacher has been a great singer in his or her youth, or the fact that he can tion. He had the disregard for per-are few people so lacking in musical talk and write logically and lucidly on sonalities of most great men; to him instinct that they could not profitably the art of singing is all of no consetalk and write logically and lucidly on quence whatever. The art of teaching singing requires endowments distinct unmanageable that it cannot be trained and apart from that of a singer or a

To find a good teacher is often a diffiresult in this respect is doubtful, the cult task because great reputation is not material improvement of the speaking always founded on great merit. There is no other art or profession in which, The natural endowments required to as in teaching singing, it is at times justify study need only be of the most possible to attain fame simply through a chain of fortunate circumstances.

Chance Reputations.

Lct a teacher at the beginning of his or her career have the good fortune to get hold of a student possessed of phenomenal vocal gifts, one with the sarily because this is indeed a sought by multitudes of would-be-singers. The teacher is now in a position to pick and choose the best talent from far and near and to keep placing before the public from time to time artists who succeed by virtue of their native talent, yes often in spite of really poor instruction. But it all goes to the credit of the fortunate teacher. fact that this same teacher is really incapable or does not take the pains to make the most of less gifted material is not taken into account. This phase of the subject of choosing a teacher is a very serious one for a student to consider and one that has not been called to his attention very often.

Investigate for Yourself.

The writer knows of no better way out of the difficulty than to try many teachers and make comparisons. you find the right one you will know it. Something of that feeling of complete confidence in the teacher and absolute certainty of being on the right track is necessary before a student can give to his work his best efforts. The teacher must be able to set before the pupil an ideal of technical perfection and keep However extraordinary a voice may it before her constantly. The pupil progress. The aimless singing of difficulties to be met with in any piece basic principle as it was taught by focus to be in a certain place and to numberless pages of scales and exer- of music, and the Italian language, on Lamperti and the great masters before send the voice there. It begins with

No Practice at Home for Beginners, tone. For the reason held forth in the At the very beginning teachers often paragraph just quoted, it is no disads the mistake of urging pupils to vantage if the pupil does not understand respond to will, to tone conception and justments by study of precise attack, practice diligently at home between les- what he is singing about at this stage to breath release with absolute spon- steady tone and legato. When these sons. Now the training of the vocal of her training. Public taste may contact the same contact and without conscious or visible conditions have made it possible to mechanism is such a delicate piece of demn the florid arias of the old Italian effort. Everything else, registers, sustain the voice on the breath, and not work and the natural inclination of school in the concert hall; in the vocal resonance, tone locating, articulation, until then should the consciousness of most pupils to do precisely the wrong studio they will always remain the cru- etc., is secondary and self-adjusting the resonance focus he allowed to play thing in attacking a tone and in breath- cial test of good voice use. Whoever when the basic condition is right. ing is so strong that in practicing by masters them will have the power, I think that any one can grasp the control of tone quality. What I mean imself the pupil unconsciously falls range, flexibility necessary to sing any- meaning of this definition. Like all to imply is, that it is more important to back into his old habits. Then when thing that has ever been written, includ- great truths, it is very simple. It is the learn to sing on the breath than it is he comes for the next lesson he comes ing Wagner. The study of the passages application of it that puts to the test to develop a big resonant tone or what he comes for the next tesson accomes mg wagner. The sunsy of the passages application of it that plus to the teacher is defended a forward tone; that what is worse, with wrong inclinations ful in giving flexibility, and it was constill more firmly rooted. The writer sidered by Lamperti absolutely indistill more firmly rooted. The writer sidered by Lamperti absolutely indistillations for the public of the teacher is defended a forward tone; that the ability and patience of the teacher is defended a forward tone; that what is worse, with wrong inclinations full in giving flexibility, and it was constituted in the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that which is the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; that the public of the teacher is defended as forward tone; the public of the teacher is defended as forward tone; the public of the teacher is defended as forward tone; the public of the teacher is defended as forward tone; the public of the teacher is defended as forward tone; the public of the teacher is defended as forward tone; the publi

tition, constant correction by the of stage work."

teacher the pupil knows and feels when

quality of tone and not for quantity.

Importance of Technical Studies.

that of taking up "repertoire" too soon. Before passing to the study of inter-

pretation the singer ought to have the

fundamental requirements of good sing-

ing, breath control and accurate at-

ack so well mastered that they do not

require mental effort, they must become

habitual, second nature to her. Although

the ultimate object of study is to be

able to give expression to emotions, the

longer the student is made to confine

herself to mere technical study the bet-

ter, the more control she will acquire

over her vocal organs and the greater

the power of expression she will ulti-

mately possess. The following para-

graph was written in reference to the

art of singing that I quote it here:

Another frequent and serious error is

tention and competent discrimination is of agility to be looked upon as neces- in the arch upon which rests the struc- The fundamental work of voice trainworse than useless. There are plenty of sarily forever banished from the sphere ture of the singer's art; the other seg- ing must be made on this vowel, bethings a beginner can do at home to of modern music. I heartily endorse ment is tone attack and legato. The cause it is the only one that has an advance in the art without using his the opinion that "musical decoration in complete and perfect arch we call open relaxed position of the throat, a voice. In the first place he can practice the form of cadences or passages of voice placement upon the breath. breathing exercises that will help to agility adds much to the meaning of To define and describe vocal prostrengthen the breathing apparatus and the music in which it is judiciously in- cesses is exceedingly difficult on ac- breath control for the reason that it some time each day can be devoted to troduced, and is as reasonable and as count of the lack of an accepted is formed in the back part of the throat. calisthenics. It is presumed that every-consonant with the canons of art as nomenclature. If your description is calisthenies. It is presumed that everyconsonant with the canons of art as nomenchanure, 11 your description is
the hood back no the breath is best
one studying singing seriously has some architectural decoration." I also notice expressed in terms of actual physiologiacquired when practicing on "ah." The
knowledge of piano playing and this part that the same florid arias continue to
cal processes you are accused of takquality of the "ah" sound is to the of the education can be profitably im- arouse the most earnest enthusiasm ing an inartistic point of view that is teacher a sensitive index and to the of the education can be profitably im- arouse the most earnest enthusasm ing an instruction point or view bina; is teacher a sensitive index and to the proved at this time. Then it is desirable, when sung by such artists as Sembrich of no real value to the pupit. If, on pupil a reliable guide to right position for a singer to have some knowledge of or Melba. I venture to say that those the other hand, you speak in terms of and production. The slightest change training, French and German. Further- who will hereafter learn to use the subjective sensations of the singer or in the quality of this vowel indicates more, refined taste and aesthetic sensibili- voice so that they can do justice to of impressions on the hearer your unsteadiness or tension. To sum up more, renned taste and astrictic sension. Tonce as that they can be justice to the language is condemned as being intel- what I have tried to set forth in these study of good literature. When in due preciative audiences. The manner in ligible only to yourself and the narrow remarks I would say: time the pupil is permitted to use her which Mme. Tetrazzini was received circle of the initiated voice at home she should not practice here and in London recently proves. True "voice placing the province placing the province placing the pupil is permitted to use here."

> While it is true that everyone who While it is true that everyone who studies singing cannot be made a Patti, voice therefore is accomplished:
>
> In the mal analysis voice "plaction" of the resonators. The "placing" of the studies singing cannot be made a Patti, voice therefore is accomplished:
>
> In the mal analysis voice "plaction" of the resonators. The "placing" of the individual studies in the placing of the pla it is equally true that all who will study it is equally true that an wno war sump.
>
> Figure—by the study of the proper of weath common power and of the coal instrument.
>
> As good method long enough can be taking, retaining and perfectly commade to sing well. There is no excuse trolled release of breath. what is the real cause of the present scarcity of good singing. Is it because the teachers cannot get pupils who will study long enough, or is it that pupils cannot find teachers competent to set before them a high conception of the art and inspire them to study properly?

WHAT IS VOICE PLACING?

LENA DORIA DEVINE.

ginning of expiration, by, as Garcia It seems to me that many students expressed it, a slight cough, that is by misunderstand what is meant by voice the so-called stroke of the glottis, art of writing; it applies so well to the placing. They seem to think that to which is nothing more than a perplace the voice means to throw it nicious short-cut method. The "There is great danger in allowing down into the chest, to the bridge of should begin neither with a particle of the emotions to be aroused while train- the nose, the front of the mouth or breath escaping before it, nor with any ing which is merely technical is going the top of the head. The word placing, impulse, it must start out of repose and Awaken in the pupil all interest in in some respects, is rather unfortunin singing each tone must be separate technical perfection which is possible. ate and has led to such misconceptions, and perfect by itself and yet join its To excite his emotional interest in sub- For lack of a more accurate nomencla- neighbor like pearls on a string; no ject or sentiment is dangerous and ob- ture we are obliged in singing to use escape of breath between; that is what structs his progress in the cultivation terms that do not represent actual is meant by legato. of skill in form and technique. Tech- phenomena but only imaginary ones itself inspiring, but done with the most sensations.

patient exactness for the sake of the idea—that all technical difficulties should perusal of our modern literature upon the subject. The numberless discus- the voice each tone has its focus of in the valley. You send out the initial,

THE ETUDE

scill more many toolees. The subject solution by Lampers about the science and the subject and science are science and science and science are science and science and science tween lessons. The sensible way to rate in practicing for all singers as the ciple. Too much has been said about study is to take daily lessons at least only means of keeping voices fresh, breathing in a vague indefinite sort of long enough till through constant repe- flexible, graceful and velvety after years a way. Much that has been said on the

more than ten or fifteen minutes at a that the public is still eager for the volves three things; breath control, ad- it from our vocabulary. "Bel Canto" and "Coloratura" singing. justment of the instrument, adjustment

a clean-cut attack because he allows

breath to escape before the tone be-

gins. Some teachers and singers, on

the other hand, force the attack; they

compel the tone to start with the be-

Second.—By the study of a clean-cut 3. The whole subject is much simpler than modern theories would make it spaces, but the application of the prinword induced purposely and significant- appear, but the application of the prin-To induce means to lead on by persuasion and not by force. The acquisition of this clean-cut, induced at-tack is the missing link in modern voice ance on part of the pupil. culture. The untrained singer has not

fact, there are more great singers than there are great teachers. The wonderful results of great teachers have been achieved not alone by virtue of great tone perception and musicianship, but by hard, conscientious work, an alert ear, an ever-watchful eye, a never relaxing exactitude, and the infinite patience of creative genius.

VALUABLE HINTS ON BREATH CONTROL.

MME, JULIE ROSEWALD.

"IF you take but a little more breath Third .- By acquiring such freedom than can become tone by combined nical facility is gained by work, not in suggested to the mind by subjective about the throat in tone production that means of concussion and vibration, it the resonating cavities can spontane- escapes into the mouth and pushes that I can assure the perplexed vocal ously and automatically adjust them- subtle thing, called tone, away from the student that voice placement and in fact selves to each tone. The acquisition of resonance chambers in the rear of the the whole subject of correct voice cul- this freedom depends entirely on the mouth, where nature would do its work Italian Arias.

To the practical carrying out of this mouth, where nature would do its work than he would be led to believe by a ment of the instrument just spoken of, would you permit it to do so, as the Within the resonance chambers of hills reacho your voice, when you sing ing interpretation—I deem the study of sions and pros and cons about the vibrations but it is a most pernicious unfinished tone, covered by breath, and ing interpretation—I defin the study or sound and this and constant about the vibrations out it is a most permitious unmissing tone, covered by oreath, and the Italian arias a most useful expe-various phases of this subject are proof modern fallacy to suppose that voice lacking in resonance and carryingthe Italian arias a most useful experimental of the fact that but few understand the placing begins by assuming the right power unless you thus hold back your

account of its abundance in pure vowels, him, since the time of Porpora and producing first the fundamental condiis conducive to the development of pure Bernacchi. This fundamental idea is: tions necessary for good singing; these Training of the singing voice con- conditions relate to breath control and a leading part in voice development and

Importance of Study on "Ah."

I have compared breath control and subject is mere repetition of half-truths, attack to the two segments of the arch an incomplete echo of what the old upon which rests the whole art of singteacher the pupil knows and feets when she is producing the voice right and Florid Music Not a Thing of the Past.

an incomplete echo of what the old upon which rests the whole art of singmasters said. Yes, breathing is of prime ing. In the building of this arch the when wrong. Practice wilhout active at- Nor are these cadenzas and passages importance, but it is only one segment pure Italian "ah" is used as a keystone. position that allows unhampered vocal adjustment within the larynx and favors

I. The term voice placing is mis-True "voice placing" analysed in- leading and it might be well to strike

2. In the final analysis voice "placing of tone as it is a development First.—By the study of the proper of breath controlling power and of the

ciples calls for exceptional talents on the part of the teacher and persever-

Teaching singing is an art at least as-great as the art of singing itself; in

nor at all, for that matter, until you are the mouth cavity as large as possible a well-trained singer, for noise does not To keep the soft-palate raised, imagine travel, while even a small tone, per- a yawn. Smooth, flowing songs, not fectly free from 'breathiness,' can be staccato, should be chosen. heard in a large hall. Of course, throat must be free from tension, which proper condition is achieved much more THE USEFULNESS OF YAWNING. easily when the lungs are not crowded.

"Much is said about the practice of versity of Luettich, yawning brings all exhaling through a small tube. Why not the respiratory muscles of the chest able educational contest has come to inhale likewise slowly? Make a small and throat into action and is therefore The Etubs than the following. It hapaperture of your lips and sip breath, the best and most natural means of first with the noise of suction, till you are conscious of the easy filling of your body to yawn as deeply as possible, their musical life. This is rarely neclungs. Then repeat the action without with arms outstretched, in order to essary, and this contest, which tends to noise, do not make the breath enter, but change completely the air in the lungs permit it to do so. One does not sip and stimulate respiration. In many with the collar-bone, the chest and cases he has found the practice to reother parts of one's anatomy, which lieve the difficulty in swallowing and should remain passive. So why confuse disturbance of the sense of hearing that the beginner with so many 'dont's,' in- accompany catarrh of the throat. The stead of pinning his thoughts on 'do?' patient is induced to yawn through sug-

"Absolute quiet of the diaphragm and gestion, imitation or a preliminary exa strong will prevent the escape of the ercise in deep breathing. Each treat-breath thus taken. Put a lock, a stop-ment consists of from six to eight cock (imaginary), into the rear of your inouth and let no breath pass it-all of it must become vitalized tone. Place mentally a heavy weight on your breath and keep it down-not by muscular pressure, but by will power and by 'the power of repose.' If you once understand that concentrated, imprisoned breath makes tone beautiful, you have gained much and all else will be easy sailing, after you have mastered breath economy.'

ARY SCHOOLS.

In an address before a recent Tonic dated 1588; Solfa convention in London, Mr. Mas- 1st. 'It is a knowledge easily taught, kell Hardy, of that city, severely criticized the public school teachers for good master and an apt scholar." impractical methods in voice-training. He said, in part:

is clear, as opposed to breathy or woolly tone; mellow versus nasal, strident, and harsh tone; sweet and agreeable to coarse, snouting, and raucous for a stuttering and stammering in the control tone produced well forward in speech.

the mouth compared with guttural or 5th. It is the best means to procure away with. The meeting was given to throaty tone; easily sustained tone v, a perfect promunciation, and to make a "Nonsense Program." The quotation tone produced with effort; tuneful v. good orator.' thin and reedy or dull and muffled tone, where nature hath bestowed a good There must be correct habits of breath-voice; * * * and in many that exing i. s * in and dealers. ing, i. e., rib and diaphragm movement with prevention of raising of the shoulders. The children might stand with hands on hips, press the breath down to the loins, take breath while the teacher's hand was raised, sing koo softly; inhale, hold the breath, and while inhaling hold it back; in fact, while singing seem to 'drink in the breath.' Registers must be considered, for the thick or chest register was almost habitually forced. In the usual large class in a school, as opposed to individual teaching, the whole class might practice carrying down the thin register from high tones. In two-part singing the lower part would be anxious to excel, and the teacher, hearing them with difficulty, would be liable to allow forcing. Real alto children are rare, and adult alto parts, instead of second treble parts, cause mischief. Bad attack must be watched by checking slurring, and 'wooliness' by preventing the breath being heard above the sound or hissing through it. Backward and nasal twang is aggravated by give an idea of singing form? and mass twang is aggravated by give an idea of singing form? injudicious use of the vowel as, and it. A. Yes it is often very useful to sugnifit be brought forward with Behnke's gest to a pupil to feel as though he exercise.koo-oh-u(r)-aa, or Randegger's were going to yawn just before attack-

breath. This you can only do, if you hur, haa. Resonance, fulness, and have so much and no more to hold. beauty of tone are reinforced by keenave so much and no more to hold. beauty of tone are reinforced by keep"Do not try to make big tones at first, ing the chest expanded, and making

"According to Dr. Naegli of the Unistrengthening them. He advises everyyawns, each followed by the operation

of swallowing. "The method is recommended for the cultivation of the speaking as well as the singing voice and for the prevention and alleviation of various diseases of the throat. It gives astonishing relief in catarrh of the throat and suggests new possibilities in the treatment of enlarged tonsils."-Scientific American.

BYRD ON MUSIC.

"THE moral obligation of learning VOICE-TRAINING IN ELEMENT- music is most clearly set forth by Byrd, in his collection of Psalms and Sonnets,

> and quickly learned, where there is a 'The exercise of singing is de-2nd. lightful to nature, and good to preserve

"Teachers should note that good tone the health of man." 3rd. 'It doth strengthen all parts of the breast, and doth open the pipes.'

4th. 'It is a singular good remedy

for a stuttering and stammering in the

6th, 'It is the only way to know

art to express nature.'
7th. 'There is not any music of instruments whatsoever, comparable to that which is made of the voices of men; where the voices are good, and the same well sorted and ordered."

8th. 'The better the voice is the meeter it is to honour and serve God parative music. therewith; and the voice of man is chiefly to be employed to that end."

QUESTIONS AND ANSWERS.

Q. r. What is the best position in singing? Is it better to advance one foot, letting the weight of the body rest chiefly upon the forward foot, or to rest on the balls of both feet equally?

A. The singer should assume an attitude of ease, not of military attention. One foot is advanced with the weight of the body resting on that side. The head and upper part of the body should incline forward very slightly.

Q. 2. Is it well to suggest a yawn to

scales with initial aspirate, hoo, hoh, it assists in holding back the breath. over the land if each and every club in

Musical Club Activities By MRS. JOHN A. OLIVER

(Press Secretary National Federation of Musical Clubs)

AN INTERESTING CLUB CON-TEST.

No more interesting idea for a profit-THE ETUDE than the following. It hap- among the federated clubs. pens only too frequently that many women find marriage a divorce from promote a continuance of musical en-

Association for a Matrons' Musical Contest during the session of the next Assembly, which will be held at Crystal Springs in July of this year.

This contest is open to any married woman in the State. Two prizes will be awarded, one for piano and one for excellent work being done by the "Cevoice. Piano contestants will give two cilians" (Franck, Ga.); the "Ellijay numbers of different grades to be selected by a committee, each contestant playing the same numbers. Vocalists will select their own numbers. No sight reading will be expected. Those who will enter this contest are requested to notify the Chairman of the undersigned Committee, who will furnish further details of the plan.

A NONSENSE PROGRAM FOR MUSICAL CLUBS.

PERHAPS we musicians all take our selves too seriously. There' is a brighter side to music which many of us neglect.

The Cecelian Club of Freehold, New Jersey, recently gave an interesting and entertaining program. The regular routine was not adhered to and ing was "A little nonsense now and then is relisht by the best of men." The program was opened with the carnival music of Kaun. Songs from the "Mikado" were given by Little Maids from School" in Japanese costume. Humorous musical anecdotes were read. Selections were then given illustrating humor in music, as well as songs with humorous verses. The sub-'iect of the next meeting was com-

A PHILANTHROPIC MUSICAL CLUB.

IF every club in the National Federation of Musical Clubs would follow the example of the National Presidents Club-The St. Cecelia Society of Grand Rapids, Michigan—great pleasure and Wesleyan Methodist Seminary," Hough-much benefit would be felt throughout ton, N. Y., a club was organized the last the land. This energetic, great-minded club has as a branch of its work a Philanthropic Committee, who visit the work shops and the poor, and arrange for concerts to be given by the club. A recent work of this nature was the tions from Baltzell's text book, others musical program given at the Standard to read essays on Beethoven's boyhood, Shirtwaist Factory, and a similar one Beethoven as a man, Beethoven as a given the following week at the John-teacher, while other members will son Cigar Factory.

These programs are greatly appreciated by the people for whom they from the columns of THE ETUDE, but smartly-produced consonants poo, too. ing a tone. It gives an open position are given, and the refine influence of any suggestions you may offer us in 160, 160, pas, tag, fas, las; or downward of the throat while at the same time inusic for the masses would be felt all our infancy will be greatly approached.

the Federation would do even a small part of this philanthropic work.

In many towns there are no factories, but "The poor we have always with us," and none but the heart bowed down in poverty and sorrow can know how music soothes. Many a talent lies buried in the poor little girl or boy of the street, for lack of ability to express itself. A few free lessons will not take much time, and may do worlds of good to the individual and to the community Let there be more philanthropic work

HINTOR MUSICAL CLUBS

THE ETUDE takes a great interest in innior musical clubs and is always glad to hear of their progress. The great deavor among married ladies, is a plan number of those who have sent news that might be adopted with success bearing upon their club work makes it by many other clubs having matrons necessary for us to print only the among their members.

The Chaminade Club, of Jackson, us. If any teacher or club president Mississippi, has arranged with the man- evolves a new idea which is thought to agers of the Mississippi Chautauqua be of value to other clubs we will be glad to learn of it, and, where space permits, give due publicity to the plan. It may be in the form of a new course of study, a new game, a new form of musical, etc.

We have have recently heard of the Music Study Club," the "Progressive Music Club," the "Burrowes Etude Music Club," the "Port Arthur Junior Musical Club."

The "Tuesday Musicale." of Menomo nie, Wisconsin, has sent us a most commendable outline of the excellent work being done by this club. It includes a long series of evenings devoted to the special study of the various kinds of compositions and to the investigation of the lives of the great composers. The club used the following books as reference: Baltzell, "Complete History of Music;" Booth "Everybody's Guide to Music;" Crowest, "Story of the Art History of Music;" Elson, "History of American Music;" Fillmore, "Lessons in Musical History:" Gilman, "Music of Tomorrow and Other Studies;" Kobbe "How to Appreciate Music;" Lillie "Story of Music and Musicians:" Mathews, "How to Understand Music;" Ritter, "Music in America;" Streatfeild, "Modern Music and Musicians:" Grove. "Dictionary of Music."

WE have organized a Junior Musical Club, which meets once every two weeks in the afternoon. Our emblem is a blue and white bow. The program at our meetings is as follows:

I. Minutes of last meeting. 2. General discussion of topics of interest

3. Special subject for the afternoon. 4. Musical program by members of the

club, including myself. JESSIE B. GIBBS.

In connection with the "Houghton Friday in September to meet once a month for the study of musical history and biography. Our enrollment at first meeting was twenty members, some of whom are to bring in answers to ques-

render Beethoven music. We get much inspiration and help

power it gives."-Arlo Bates.

be completely mastered before attempt-



ORGAN AND CHOIR

Editor for this Month, Mr. N. H. Allen Editor for May, Mr. Everett Truette

EASTER SUGGESTIONS.

plans. Thus proud palms may be so placed that the bass, unless he stand with the slant of the tower of Pisa, may have his left ear provokingly and the market affords many good and the minimum by methods that reduce that "ninety-nine out of every one tickled by the tips of the leaves; or, on effective works in this line; moreover, wear and tear, and likewise introduce hundred modern organs are things of the other hand, the tenor may have his the public seems to be greatly attracted the element of beauty in his perform- terror, things to hear in nightmares. carefully parted hair much disturbed by this miniature form of oratorio, and ances in such measure that it will not from the same cause: There is abund- when given by choirs of good reputa- long remain undiscovered. He may ad- or a Handel concerto, played on one ant testimony that this is not overtion the people are generally eager to vance the argument that few organists of these terrible things one realizes
drawn.

tion the people are generally eager to vance the argument that few organists of these terrible things one realizes
drawn.

There is

speech of some of the pipes.

ness, why is not Easter Sunday a good and impressiveness, and provide one of superior notes, and spoke in decisive time to inaugurate some enrichments of the loftiest vehicles of worship. To all tones of the practice of transcribing service in churches, especially where the busy choirmasters who read The orchestral and other compositions for few departures have been from early. ETUDE, now busy in preparing for the the organ, may have lived to change severer forms? A successful experiment coming Easter, we wish the utmost sucthus made may lead the way to per- cess and the greetings of the season. manent adoption, making the work of the organist and choir, if not less, certhose were the days of Herold's elevation of music in the churches. The tainly much more interesting. A YOUNG ORGANISTS AND VOCAL "Zampa." and Suppe's "Poet and Peasbenefits to be derived from them are taind much more interesting.

The young man determined on a dashed off from planned, is generally enjoyed by wor.

The young man determined on a dashed off from planne opics, very little days a city of even moderate size the original does not have several courses for organist should look account. establish an atmosphere and mood of well about him as to what kinds of orchestral colors. And, indeed, the or- recitals in a season is thought retro-

Liturgical Innovations.

times the best for the first appearance pense of others. times the best for the first appearance pense of others.

Of the choir in vestments, if that is a It goes without saying that he can subject that has been some time under not acquire too much technic in his taste was reached in the works of planting old-fashioned and worn-out infavorable consideration? With that playing; no one ever played too well Edouard Baistie, and his entiting struments with larger, modern ones; progressive step taken, let there be an to be a church organist. He should have melody fell on grateful ears. By dethey have opened church doors that progressive step cases, at the control of the control of the organ took for years have been stupidly locked six

such churchliness and joyousness as a skill in improvisation and transposition. elaborate and scholarly workmanship bish, once in high favor, is becoming good, rousing processional hymn, and But the young man, enamored of his than either Wely or Batiste indulged more and more intolerable. good, rousing processional nymin, and but the following the processional nymin, and but the following brings it so effectively to a sonorous and complex instrument is in; and this growth was in large they undoubtedly benefit churches that close as an impressive recessional. If quite likely to forget one thing until measure due to their fellow country- have fine organs, by focusing the atclose as an impressive recessional. If quite heart to origin to large to the time of the larger public upon them. Meanwhile romantic orchestral tention of the larger public upon them. we sing more music than usual on the begins to case about 10 a post-one music was making great advance, and There can be no better church adverthe preparation of a program of en- has seriously perplexed many young the American musical ear was rejoicing tisement. Churches are doing more the preparation of a program of en-itied new musici if we shout loud alle-sapirants. He will be asked, at first, in it; the builders of organs were luias with the force of alarums, our ef-what he knows about conducting a forts are in part misspent if they have choir, and his negative or equivocal an-needs for meeting this advance; the this way than through the output of not the setting of an artistic service. swer will quite likely put him on the best organists were discovering that their kitchens, not the setting of an artistic service. Swer will quite inkey put mu on the setting of an artistic service. Swer will quite inkey put mu on the service are specified in the new species of organ that It is, therefore, a genuine pleasure provement in this direction in many. Let us suppose, however, that by had been evolved they could make imit to notice the record of one church that

THE joyous festival of Easter is close music, it may be doubted whether this and at the same time seriously sacriupon us, and it is fitting that some comis wisdom. The music designed for ficing their respect for him, while if he improvements in organs; the newer ments be made upon it in this depart- these great festival days cannot be per- were able to criticise them from the school of organ composition has felt As it is especially the season formed at any other time during the standpoint of vocal technic, a few their influence in a marked degree, and of rich and elaborate church decoration, year. Congregations, as a rule, are not words might not only obviate the diffiof the organ department of the ETUDE so alert to the merits of a composition culty, but possibly produce an effect alarm that the supply is so increasingly may appropriately put in a word in be- as to get a full and complete impression which would be of pleasurable surprise great. half of organists and choirs concerning by one hearing. If interested at all, to the singers, and later of gratifica-the not uncommon encroachments upon they are doubly so when they hear the tion to the congregation. the not uncommon encroachments upon they are doubly so when they hear the tion to the congregation. The lold familiar story of Thalberg cal Standard," makes this whole conjence. Decorating committees are not so with other constituents. ience. Decorating committees are apt so with other repetitions. It is there studying four or five years with an dition appear as an evidence of degento be very jealous of their taste and fore wiser to use the best of last year's Italian singing master, with no other eracy. He speaks of the decay of the disinclined to listen with much patience works, combined with a few new things, purpose than that of perfecting his organ; the increase of imitative stops, to protests, however mildly uttered, that and get the benefit of the more flexible famous singing style upon the piano, and interesting stops with tone charcall in question the effectiveness of their performance which familiarity ensures. has its application here; and the more acter of their own, he claims are in-

Cantatas.

Then, too, very pretty effects are has in it a touch of the drama, and the knowledge of the vocal mechanism, but now no genuine 'full organ' possible; made on the organ front by festooning people are fond of drama, whether they let him not listen to his own argument; when all the stops are turned on there some sort of greenery across the field go to the theater or disavow it. But rather let him recognize the great value is nothing but a deafening, unmusical of pipes. This is not sufficiently appre- let no young organist's ambition run it will be to him in achieving a future row, a din in which all music is lost." Cicited by this organist and the man who away with his discretion, for unless he reputation, and set about learning and Mr. Runeiman apparently sees as much cares for the instrument, for they know has a choir at command that is very knowing in minute detail how artistic degeneracy in the music that is being that when the dried decoration has to efficient, especially in the solo parts, he singing is done. be removed, it will be fortunate if quarts will not help the cause of church music of clutter are not left on deposit in the by performing cantatas, as they are organ, perhaps even disturbing the very boresome when performed in a mediocre fashion; but when finely Following the line of picturesque- given they close the day with dignity who, some years ago, elevated their with his views."

worship, oftentimes noticeably lacking. knowledge will be required of him in chestration was, for the most part, of gressive. They have proved eminently this important office, and carefully the tritest sort in such compositions as educative; they have given the people make his preparations in all phases of were playable on the unhandy organs a larger vision of music that belongs

imposing processional and recessional; imposing processional and recessional; imposing processional and recessional; imposing processional and recessional; imposing processional and recessional and recessio

Will he not appear like the figurative chestral works.
"bull in the china shop?" Has he any- Orchestral Effects have Come to Stay. string quartette:

ORCHESTRAL EFFECTS.

their protest was timely and of benefit citals that are given each year the coun-

ing four or more cultivated singers? warm, glowing interpretations of or-

thing whatever in common with these singers in his kind of musicianship? would be a display of pedantry that Would he not be about as much out of the public will hardly have much his element as, for instance, a kettle- patience with. Transcriptions have drum player acting as a coach for a come to stay, and they indisputably add much of beauty and use to the reper-At a rehearsal he might be quickly tory of the organ. In towns where aware of a wrong effort resulting in a there is no orchestra of symphonic probad effect, and even give quite visible portions, and where such orchestras evidence of irritation when his direc- are only occasionally heard, organ Christmas wholly new programs of He is needlessly fatiguing his singers, certainly a desideratum. They have been a great factor in the remarkable it should not be a matter of regret or

Mr. Runciman, in one of his charan organist knows about the principles trusions upon the diapasons, upon of vocal-tone production the more he which the organ must stand or fall. In This is the era of church cantatas, will eliminate harshness and crudity to his usual energetic language he says,

> "As soon as one hears a Bach fugue, ror." The Chruchman, reviewing the article, says it "will be of interest to all organists," but adds the sufficient com-THE dignified and scholarly organists ment that, "the majority will not agree

THE VALUE OF ORGAN RE-CITALS.

THE increasing number of organ reto the progress of organ literature, for try over are the surest evidence of the Liturgical Innovations.

make his preparations in an purease of the time, in the church; they have stimulated or Why is not Easter Sunday of all his work, and not in one at the ex-Of the compositions especially writing anists to more ambitious effort; they

provement in this direction in many, yes, in most, of our now liturgical view of his clever playing he is entangled the produce on Easter and directors to produce on Easter and for correctly and scientifically criticis-

"PEDAL-BOARDS."

given four hundred and eighty organ May, 1899, the two hundred and fiftieth cave and radiating pedal-board, as composed, partly translated from the recital was given, and the program gave recommended by the American Guild some statistics showing that seven hundred and ninety compositions had been played, representing three hundred and twenty composers, and up to the pres- organ builders sent to London and got copper-plates, but the other portions are them time nearly half as many more from Willis a pattern of his pedal printed in addition board, and supplied this type of pedal tion is a reliasome piece of adulation pieces nave usen played. In addition to this, in the near vicinity of his home, to a large number of organs sent to all addressed: "To the Worthy and Mr. Hammond has played fifty organ parts of the country. Other builders Esteem'd Mr. William Paterson," who-were then rethen the country of the patents of the country of the country. were then rather flippant about the ever he may have been. The at Mt. Holyoke College and has been merits of this pedal-board and did not considerably in demand as a concert organist in many other cities and towns. For some years he has played each season in Boston, New York and Philadelphia; and from his large repertory of the English radiating pedals were built in Boston nearly or quite fifty years ago, but they were not generally were soon the now time-honored can always make up most interesting INADEQUATE BACH INTERPREthought well of, and with the advent of the Boston Music Hall organ in 1863. It is not uncommon to hear the organ works of Bach jauntily discredited by young organists, and spoken of in a tone of superior disfavor by laymen;

icgel der Gregelmacher wir Organisfem allen Griffsen wir fleudt Degel blate der macht faffen bechninglich dereit beschlichten wir flünflereiten i Voyfer Amate Gestlichen Philagmanisfer gamife auflich werfen wir Zeinnisfer Tathenhale maertlat gamife auflich werfen wir Zeinnisfer Tathenhale maertlat lablider Befrey Bug vi Begnadug auff

The results have amply justified the the frontispiece to Arnold Schlick's "Spiegel der Orgelmacher und Organpains taken in this respect, for, in addiister," a quaint and very scarce pam-phlet published in Mayence in 1511. come rythmic poise, clarity, a finer dynamic, and, best of all, a heightened The original is by Peter Schoffer.

THE EASTER HYMN.

A VALUABLE BOOK FOR ORGAN

year as organist, and in that time has

TATIONS.

and it must be said, although the cus-

tom is less frequent than formerly,

there is some justification for such

opinions. Of course these splendid

compositions are not at fault, but prob-

ably no man's work suffers more from

poor interpretation or no interpretation,

than do the works of Bach. They are

too often ploughed through rather than played. They depend much on subtle-

ties of touch, and on fine phrasing, and

many times they get neither. This leads us to the remark that there is

yet to come an adequately edited selec-

tion from the Bach organ works, es-

pecially intended for the use of stu-

dents. What Jausig did for a considerable number of the "48 Preludes and Fugues," and what Bülow, Kullak and

For some years the writer has not

permitted organ pupils to practice Bach except from copies in which phrasing,

fingering and many other points of elucidation had been added in pencil.

tion to the saving of time there have

admiration for the works themselves.

Studied in this way much of the rest-

less registration resorted to in our time

will seem intrusive.

nothers have done for classical piano works should be done for these organ

programs.

STUDENTS. STUDENTS of the organ, who are in-

ing how lovingly they lavished their art fore his day.

The "Easter Hymn" melody appeared the pendent of a voluntary choir.—The "Lating the state of finest instruments.

hymns published in 1708 under the title given four hundred and eighty organ THE almost general cooperation of —"Lyra Davidica: or a Collection of recitals on other days than Sunday. In the organ builders in adopting the con. Divine Songs and Hymns, in part newly of Organists, reminds us that more to easy and pleasant Tunes." The han twenty years ago one firm of Its music is beautifully engraved from Hymn" appears at page II. A tran-scription of the tune, exactly as it adopt it, but the firm kept steadily on stands in the orginal, would show that with them for ten years or more, until it, too, like most old (and many dissuaded by popular opinion, when they modern) tunes, has suffered at the returned to the flat scale pedals. A few tinkering hands of hymnal editors. The

How soon the now .time-honored melody got into general use can only be conjectured. It appears in the earlithe German pedal-board became uni-versally adopted. 1742) by John Wesley—a 12mo publication entitled: "A Collection of Tunes set to music, as they are commonly sung at the Foundry." The Foundry was in Moorfields, and had been used

by the Government for a number of years for the casting of cannon. 1739 Wesley bought the place for £800, and adapted it for the purpose of his services. This explains the title of his hymnal-the first tune-book of the Methodists, In the "Foundry" collection the "Easter Hymn" is called "Salisbury," and the melody differs in several little details, the most noteworthy of these being perhaps the ending on the upper instead of the lower D. So far as we know, this was the first appearance of the tune in an English collec-tion after its original appearance in "Lyra Davidica." As regards Scot-land, it is found for the first time in Cornforth Gilson's collection, publi-hed at Edinburgh in 1759, the year of Burns's birth. Notwithstanding its faults as to roll-

ing quavers and extended melodic com-pass, the "Easter Hymn" is a fine tune, whoever wrote it. Either accidentally or purposely—we know not which—Sir the tune, made each Alleluia do duty as part of the harmony of the other. Putting the cleverness of the double coun-

terpoint out of the question, it must be allowed that this welds the different lines of the music together, and gives the whole a unity of which the original ATTENTION may at this season be fit- composer could never have dreamed. tingly directed to the origin of the The extended melodic compass of the tune is certainly a trouble. A musical famous "Easter Hymn" tune, associated now for two hundred years with "Jesus cleric suggests that to meet the diffi-Christ is risen to-day." The tune is culty the tune ought to be transposed erroneously attributed in many collections to Dr. John Worgan, who enhigh F sharp, which is a very dreadful terested to know the inner workings of joyed an amazing popularity as an note unless drowned with a loud organ the most complex of all instruments, organist at Vauxhall Gardens. Bat-accompaniment." But in the first two the most complex of all instruments, organist at Vauxhail Gardens. Batshould find much pleasure and profit in
examining George Ashdown Audsley's
"The Art of Organ Building." It can
probably be found in nearly all promiment public libraries, and will well repay a careful perusal, not to say thorough study. In its wealth of information it is a work that may well be called
prodictions. Easter Hymn." But, as
the first two
should find many the first two
should find find first
should find first
should find find first
should find first
should find find first
should find find first
should find find first
should prodigious,

Especially interesting are the beautiful drawings to be found in the second the tune to Henry Carey, which one note or two; but several low Cs would volume illustrating mechanism, and showing the evolution of the twentieth century organ from the old and cumbercentury organ from the old and cumbers one tracker instrument. In the first thome on poor Carey. As everybody notes, the other voices would find them you would not be come may also be found many illustrations of old European organs, show that tune was assuredly in existence best many the property of the company of the c seem desirable to transpose the tune- LYON & HEALY, 29 Adams St., Chicago first (anonymously) in a volume of Musical World.

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Violin Department

Edited by ROBERT BRAINE

Wilhelm] has not followed a public sounded above it as prominently as in the vortex, but has devoted the major porthought fine to teaching in London,
tion of his time to teaching in London,
to would be will be
violin playing. All other means failing,
which is the vortex of the vo to which city violin students flocked from all over the world to enjoy the benefit of his unrivalled knowledge and ability in teaching. In London he has

formed a great many brilliant pupils. Wilhelmj was a boy prodigy, having played in public the E Major Concerto of Vieuxtemps when but nine years of age. He undoubtedly owed his style and his status as an artist to his studies with Ferdinand David at the Leipzig Conscrvatorium, David was a pupil of Spohr, and tried to form his pupils on the theories of Spohr in violin teach-Spohr has said in his violin school that "bowing is the life and soul of violin playing," and he paid the greatest possible attention to giving his nunils a style of howing which would enable them to achieve a complete mas-

tra his tremendous tone soared above the orchestra like the voice of a great

composition. He never failed to ridicule the thin and sickly tone produced by so many "parlor players," and the first thing he did with a pupil was to start him on exercises calculated to de-velop "tone." The last public appearance of Wilhelmj in England was at Nottingham in 1803, and in Germany in 1902. In 1878 he made a tour of the world, everywhere being acclaimed as the "new Paganini." This tour lasted for four years, and was an enormous

violinist's early life. His father was unwilling to allow him to follow music as a profession, but agreed to leave the matter to the judgment of Liszt. Liszt was so greatly struck by the genius of the lad that he declared that Wilhelmj was so plainly predestined for the violin that if the instrument had not been are so important in advancing the end to rob the practice time of the vioalready in existence, it would have been student. necessary to invent it for him. The Aside from the study or vioun scene study or use peans. A pupir who has School) in Berlin. When the selection violinits seems another instance of the nic, pure and simple, I should put in a hour and a half ad by for the study of Marteau was first talked of a storm included in the selection of the violin will make greater progress of protests went up in many quarters. necessary to invent it for him. The father, although not a professional of sight singing. It is of the first im- in the end if he give twenty minutes father, although not a processional or signs singing. At a passing one musician, was passionately devoted to portance to a musician playing any in- of the time to the piano. Even if the every violinist in Germany and choosmusician, was passonately devoted to portance to a huserian paging and it to the plant. Even it the every violinist in Germany and choose the violin, and his mother had been a strument to know how music sounds pupil never learns to play a single coming as director a Frenchman. The ob-

ways a subject of remark. On his glance it might seem that the violinist ening ans musical comprehension. It is appointment.

American tour he used the great "Mess—or planist might succeed without, but siah Strad." which has since been sold this is not so, for if the planist does not prehension which makes the acquire-for \$70,000, and is now valued for much know how the music he is playing ment of technic easy. Any teacher will finally decided that it would be a good the sold of the subject of th

THE PASSING OF WILHELMJ. more. The tone which he produced on pupil attends a school where sight sing-time. By the death of August Wilhelmi, this great instrument was almost be- ing is not taught, he should, by all following closely upon that of Joachim, yound belief, and made one critic obmeans, be encouraged to join a class in view of adopting music as a profession another Titan of the violin has been re-serve that when Wilhelmi played with some conservatory or some private should study the piano as a matter of moved from the world. Of late years orchestra, the tones of his violin class, as this branch of the musical art course. Unless he becomes one of the



AUGUST WILHELMI.

tery of tone.

Wilhelmi, recently deceased, left few other orchestral instruments, as well as control pay the plants a year of the starting on the volini. It is very difficult is doubtful whether any violinist original compositions of value, but his voice students. This is certainly a step starting on the volini. It is very difficult whether any violinist original compositions of value, but his voice students. The volinies cault to give a very young child an idea ter is consistent any robant Wilrepresentation of the violation of the v when he played a concerto with orches- are constantly played by concert vio- perforce, gets a very narrow and super- songs the task is much easier. linists and amateurs who possess the ficial idea of music. If he study the requisite technic. The best known is piano as well, however, even to a probably his arrangement of the famous Wilhelmi was very proud of his Bach Aria for G string. He also promusical structure, harmony, and theory great tone, and he did not hesitate to duced superb arrangements of Schumake frequent changes in the bowings bert's "Ave Maria" and "Am Meer." of standard violin compositions, so as the "Preisleid" from the Meistersinger must not expect to learn by shutting to divide long passages given to a sin- by Wagner, Chopin's "E Flat Noc- himself up like a hermit and practicing gle bow, whenever this could be done turne," Dvorak's "Humoresque," and scales alone, but by "a without sacrificing the phrasing of the many others. Readers of THE ETUDE of musical intercourse." who possess sufficient violin technic to master these beautiful works will find to Vienna, when he was a young man, few more effective. They are of espe- he was already an accomplished piano cial usefulness for encores on account virtuoso, and had composed much that

AUXILIARY STUDIES FOR VIOLIN STUDENTS.

tion of the average American violin the stage with Salieri. The student of student here at home is its narrowness. artistic and financial success.

In the larger schools of music and con-reading the lives of the masters, by the Interesting stories are told of the servatories, where advanced pupils are immense breadth of their education stuyding the art of violin playing, the and their familiarity with almost every education is broader and more compre- branch of the musical art, hensive, but younger pupils in the conservatories and those studying with pri- and young students of the violin, that vate teachers too often confine them- they have no time for the study of the selves solely to the violin and bow, and piano as well as the violin. I think it do nothing with other studies which will be found of great advantage in the

the violin, and his monter has been a student of any and the control principle of Chopin, and a vocal pupil of Rordorni.

A Rordorni.

A Rordorni. of Bordogni.

The profound impression which Wilthem sung. No musician ever attains in working out the piano composition
helmj made on his audiences was always a subject of remark. On his
glance it might seem that the violinist ening his musical comprehension. It is
appointment.

out noticing it, especially if he is play- around in a fog and beating his ing without an accompaniment.

THE ETUDE

singing is taught fairly well, and violin the study of theory and harmony, as the violin teacher to gather his pupils play the piano well, so that he can play together once or twice a week for the

long for his fingers to execute it. Any who has facility in sight singing learns else can do, violin playing in one-fourth the time, It is aston music ought to sound.

Violin Students Should Study Piano.

Every student of violin playing should limited extent, he will get ideas of Schumann says that the music student Dvorak's "Humoresque," and scales alone, but by "a many-sided life

When Beethoven removed from Bonn was notable; yet on settling in the Aus-trian capital, we find that he took lessons on the viola, violin, violoncello, clarinet and horn, besides studying harmony and composition with Haydn, I THINK the chief defect in the educa- and the art of writing for the voice and musical history is always struck, in In the larger schools of music and con- reading the lives of the masters, by the

It may be said in the case of children lin of a few minutes to give to the Aside from the study of violin tech- study of the piano. A pupil who has

ought to sound, he will play many testify that he has certain pupils who wrong notes without noticing them, learn more in one hour than others, and the violinist playing on a smooth equally painstaking, do in four. The forcethord without for a smooth of the control of the c fingerboard without frets to guide him, reason is that the one pupil knows ex-and having to read in difficult positions, actly what is required, and only has to may often find himself playing wrong work out the mechanical details, while notes or even in the wrong key withng without an accompaniment.

In many of the public schools sight pupil, sight singing, piano playing, and students should be encouraged to take soon as he is able, are the short cuts. part in this work, even if they have in- and enable him to acquire the requisite consequential singing voices. If the technic in an incredibly short space of

The violin student studying with the the accompaniments of his pupils, will purpose of teaching them to sing at find that he has an accomplishment ght. which is of the greatest possible assist-The violin pupil should remember ance to him. No one can accompany a that if he knows how a given passage pupil as well as the teacher himself, sounds in his mind, it will not take for he knows all the slight defects in the pupil's performance, and can cover violin teacher will testify that the pupil them up and humor them, as no one

It is astonishing how much can be simply because he knows how the learned on the piano practicing only fifteen or twenty minutes a day, if this is faithfully kept up year in and year

Many teachers of the violin are of also study if the piano. Several conservatories in this country now make the study of the piano obligatory in the study of the piano obligatory in the start at five years of age—it is procases of students of the violin and ductive of very good results for the other orchestral instruments, as well as child to play the piano a year before

JOACHIM'S SUCCESSOR.

THE most interesting event of the year in the world of violin playing is the announcement from Berlin that Henri Marteau, the eminent French



HENRI MARTEATI

violinist, is to succeed Joachim as the head of the department of violin play; ing in the Royal Hochschule (High School) in Berlin. When the selection of Germany at the idea of passing over jection to Marteau was not unanimous. however, as Marteau is very popular in in working out the piano composition Germany, and many eminent German musicians were found who favored his

linist so broad-minded in regard to the who, at his death, bequeathed it to principal schools of violin playing of Marteau. the world as Marteau undoubtedly is. Marteau is, without doubt, one of the

Emperor William, who is himself very greatest living performers on the vioimpartial in regard to all matters per- lin. His tone is large, brilliant and inraining to art. has finally confirmed the tensely sympathetic; his intonation is taking to art, has many commune the tensety sympathetic, has intonation to make a popintment, and Marteau will enter on faultless, and he is possessed of great his new duties the first day of next personal magnetism, which never fails mence in childhood, or, at least, in loyer. September. It is said that the com- to carry his audiences with him. He hood. It is possible that you migh mittee who conferred with Marteau has had considerable experience in learn the 'cello well enough to play asked him to give up his French citi- teaching also. During the past few zenship, or, at least, suggested it, but years he has lived a good portion of this was objected to by the violinist, his time in Geneva, where his classes even that would be doubtful. You say and the subject was dropped. have contained many American pupils.

Then of fifteen years ago it was the During his American tours he has had mbition of every American violinist to immense success, and his thousands of your best interests to put most of your ambition of every American violinist to immense success, and his thousands of go to Berlin and study with Joachim. Within the past few years, however, of his appointment to a post which there has been a change; it began to probably conveys more honor than any

be whispered around that the Hochschule methods were not as progressive American students are admitted to and up-to-date as they should be, the Hochschule with all the privileges Joachim, an old man, illustrious artist of instruction by its eminent corps of though he was, full of years and instructors, provided they can pass the honors, was thought to be somewhat examination, which is quite severe. As pedantic, and not enough alive to the the school is largely supported by the new influences which were making German Government, the fees are exthemselves felt in the world of violin tremely moderate, less than \$100 per playing. Young America found the year, I think. It is expected that, with ways of the Hochschule too slow, Marteau at the head of the violin de-They found that the pupils in other partment, there will be a great number schools and of other private teachers of American students who will desire were advanced faster in a year than to enter the Hochschule. those of the Hochschule in two years. and, besides, they were kept in a beaten rut, which seemed to have as its supreme pinnacle the playing of Spohr's

As a result American nunils who were able to pass the entrance ex- and composer of violin music, whose amination to the Hochschule did not do so, but went to other conservatories or studied with other private teachers instead. They went to Sevcik, Cesar the reply, "about the best thing you can Thomson, Wilhelmi, Heerman, Marteau. Barmas, Ysayc and others, notof the course at the Hochschule.

It is predicted that there will be a great rattling of dry bones in the Hochschule when Marteau takes hold. He is a virtuoso of the first rank, and has an immense reportoire, including the vocalist and the violinist have much practically everything worth playing in the literature of the violin. It is believed that there will be a tremendous rush to enter the classes of the Hochschule as soon as he secures the direc torship, for he is known to be young, enthusiastic, progressive and thoroughly up-to-date. He is only 34 years of

the large cities. His father was an ex- purity of its intonation, which canwhen Marteau was five years of age, nearly resembles the human voice. The his parents decided to make a professtudy the violin, first with Bunzl (a pupil of Molique), and later with eonard in Paris.

debut before 2.500 people, when he re-ceived an ovation. In 1802 Marteau greater equality even in the most distant was the prize pupil in violin playing of the Paris Conservatoire, and Massanet,

thing to give the appointment to a vio- him it passed to the violinist Leonard,

have contained many American pupils. American admirers will be glad to hear similar position open to violinists.

VOICE AND VIOLIN

THE human voice should be the constant model of every violinist. Some wife was Madame Malibran, the famous prima donna, how he could best improve his violin playing. "Well," was Stadiuvarius, which is undoubtedly genprove his violin playing. do is to go to the opera and listen to my wife sing, and then try to imitate it. with standing the remarkable cheapness

The same question was asked Malibran in regard to singing. "Just listen to my husband play the violin," was her answer, "and you will get an idea of how your singing should sound."

These great artists understood that to learn from each other, as no instruments resemble the human voice so much as do the violin and violoncello.

VIOLIN PRE-EMINENCE.

"Among all the musical instruments age, having been born at Reims in now existing the violin holds the first rank—not only on account of the beauty Marteau has visited the United States and equality of its tones, its variety of several times and has appeared in all expression of light and shade, the violin does not possess the extent and sional violinist of him, and had him completeness of the pianoforte, nor the fullness or power of the clarionette; however, these deficiencies are more than compensated for by the soul and At the age of ten he made his Paris richness of its tones, the power of sustaining and binding them and the notes."-Spohr.

VIOLIN OUERIES.

sible for you to become a concert 'cell ist, or even a player in the best orches at the age of twenty-one. To attain the easy solos, or the grade of music used benefit to you, even though you did not accomplish a great deal.

C. McG.—There is much good violin

music in the first position. Try Weiss "Harvest of Flowers," published in twelve parts for violin and piano, especially the second, third and fourth tasies" on celebrated melodies, with accompaniment for the piano, Op. 86, are invaluable, as well as Alard's "Seven Fantasies" for violin and piano on operatic melodies. Theo. Presser pub-lishes a series of easy pieces by F. A. Franklin in the first position, which are very good.

coming a "jerky" manner of bowing, which you describe, by playing ten minutes daily on very long tones, either the open strings or the scales. The tones should be sustained for twelve

uine, if in good preservation, is worth from \$5,000 to \$10,000, and some especially good specimens are held at an even higher price. Specimens can be bought for less, but, as a rule, they are not in good preservation. A first rate specimen of Joseph Guarnerius ranks in price very little lower than those of Stradivarius. It is impossible to set ex ect prices on Cremona instruments, as they, in many cases, have historic value, and a value as curios as well. A Stradivarius violin, described as a first rate specimen, is advertised in the current number of an English magazine for \$5,000. Stradivarius was born 1650. and died 1737. Joseph Guarnerius was born in 1683, and died in 1745.

L. Z.-We know of no work devoted especially to instruction on how to play Paganini's Caprices and the solos yo mention. Such works are among the most difficult written for the violin, and cellent amateur violinist and President not be so perfectly attained by any should be studied with a first rate of the Philharmonic Society of Reims, wind instrument—but principally on acarist teacher. Paganini adopted a dif-His mother was a distinguished pian-count of its fitness to express the deep-list, a pupil of Mun. Schuman. On est and most taker enotions; indeed.

of his pieces. Much of his pieces. Much of his pieces. Much of his pieces. Much of his sold work the advice of Sivori, the great violinist. with the string tuned to B flat. In his witches Dance the violin is tuned half a tone higher than the pitch of the ora long time, puzzled all violinists, by tuning his violin in different ways. He world. It once belonged to Maria invented have undergone innumerable narmones, and the other passage you certos would be useful, and with the Theresa, Empress of Austria. She pre-improvements, the violin is still ae-mention is produced by a combination next two, concertos by De Beriot, Mensented it to a Belgian musician who knowledged to be the most perfect insented it to a Belgian musician who knowledged to be the most perfect insented in the advantage of a sustained note and left hand delsoin, Bruch, Beethoven. Ernst, had been one of her teachers. From strument for solo performance."—Spohr, pizzicato.

R. K .- We fear it would be impos of the violin or 'cello would be of great

Dancla's "Twelve Easy Fan-

Your pupil will be assisted in over-

chestra or piano. Herr Paul David, in these compositions with a good teacher his life of Paganini says, "He also pro- Every difficulty you mention is accomduced most peculiar effects, which for plished every day all over the world by always took good care never to tune practical, although changes might be his violin within hearing." Many commade to suit the requirements of different positions have been written for the vio-ferent pupils. The concluding four the great French composer, wrote a concerto for him. He was also selected by Gounout to play the obligate of a piece composed for the Joan of Arc all complete orchestra music. For centenary celebration at Reims, the Centenary celebration at Reims, the composition being dedicated to him.

The violin for centuries has composition being dedicated to him. The properties of the leading instrument in the last Centenary celebration at Reims, the composition being dedicated to him. The properties of the seal in the properties of the seal in harmonics you should be used, as well as solos of admarten upsersessor of the finest; is original simplicity, and, although all mention is not especially difficult when vanced characters. Wish, the first properties of the propert where a different tuning is used. grades would be-Grade 7-Kreutzer composition being dedicated to him.

Marteau possesses one of the finest its original simplicity, and, although all mention is not especial/difficult when vanced character. With the first two specimens of Maggini violins in the instruments then known or since you understand the notation used for grades as given above, the Viotit conworld, It once belonged to Maria invented have undergone innumerable harmonics, and the other passage you certos would be useful, and with the limitation of the properties of the convention of the properties of the pro

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A messenger was sent to

The next day all the organs in

"On Bach's return home he wrote out

Potsdam were visited and each was

and presented it to his royal host. This

and one or two other shorter trips made the sum of Bach's travels."

rect answers to the above, in time to

be printed in this issue, were: Ruth Campbell, W. A. Merriwether, Miss E. Cook, Eva Green, Percival Evans, Ethel

Gilchrist, Robt. Pfanner, and Mary

AN INTERESTING PRIZE OFFER.

THE ETUDE offers a prize of Rie-

'THE ETUDE should be in every musi-

This contest will close June I, and

The names must be those of well-

Among the first ten who sent in cor-

treated as were the pianos.

MUSIC FOR THE CHILDEN

BY HELENE NIEHUSEN.

(Entrop's Norr:-The excellence of the idea embodied in this article, and the practical educational results we have seen derived from its application, have led to the introduction of the Mozart "Minuet" arranged for the toy instruments in the music section of this issue. A little ingenuity will enable any teacher to apply the same idea to hundreds of other little pieces adapted to children's uses. Anything of this kind makes a splendid feature at children's musical parties or children's The instruments required, of course, become the permanent possession of the teacher and can be 'used over and over again year after year Some of the instruments are costly, others very inexpensive. The prices may be estimated from the following Cuckoo with bellows, \$1.00; Nightingale, 38c.; Quail, 90c.; Rattle 15c.; Mirliton, 1oc.; Waldteufel, Metal, Good Quality, 15c.; Cymbals, Brass, 7 inch, \$1.50; Trumpet in C, 50c.; Trumpet in G, 50c.; Trumpet in C, \$1.10; Trumpet in G, \$1.10; Trumpet, 4 notes, G, C, E, G, \$1.10; Trumpets, 4 notes, C. E. G. C. \$1.10; Trumpets, 8 notes, G to G. \$1.50; Trumpets, 8 notes, C \$1.50; Triangles, 6 inch, 50c.; Bell Tree, Good, \$3.00; Whip Snapper, 75c.; Sleigh Bells, \$1.35; Wrist Bells for Dancing, ; Metallophone, 15 notes, 55c.; Toy Castanets, 65c.; Calliope, 10 holes,

dozen, \$1.70. We advise our readers to be very careful when purchasing instruments to arrange the selection so that there may be no conflict of pitch. It is better to use instruments of percussion if you cannot obtain instruments, with a definite pitch which is reliable. An adjustable pitch pipe, costing \$1.25, may of each. depended upon, but does not give the illusion of the trumpet.)

Playing upon toy instruments is not It is as old as the day of Joseph Haydn, that great friend of children, who was the first, if I am not mistaken, to unite the instruments into a coherent whole, to write a toy-symphony for children. However, his symin the arrangements I am about to sug-He used, among others, the rattle, the nightingale, the cuckoo, the waldteufel, the trumpet. These all give tagnette. pleasure to a child, but do not have ich influence in developing his musical feeling. With a limited number of instruments it can be developed. For this purpose we will make use of drum, tambourine, triangle, bellchime (metallophone) and castanets.

Each of these instruments represents tals we distinguish tones as loud and soft, long and short, high and low. So much theory can be taught the

possesses the treasure of knowledge which he himself has gained, knowledge which enables him to determine, according to his own ideas, what instru-(Translated from the German by Flor- ments the music requires, and which ones will combine to give the effect that pleases him. In this choice lies one important side of the value of our music-making, that the child has the opportunity of suiting to his own ear, forte and piano. ndependently, the tone-color that he likes; of choosing, himself, the accom- portunities for our instruments. panying instruments, and so, by independent creative action, comes nearer

the goal, that of feeling musically, It is not merely rhythmical feeling

simple. Our great masters are the portions I wish to connect. But ones to whom we would therefore preoffer to go, and yet, if we need much smarterial, we can hardly limit ourselves sin is not unpardonable. to the classics. A musical person might hesitate to use in this way a very beautiful piece of music which is otherwise of Mozart's E flat, major symphony, perfectly adapted, because one must for which players of some proficiency remember that this art of the children choose and play the instruments. is always somewhat naive. But there are good compositions to be selected at first only a choice between "loud" here and there from our modern litera- and "soft;" later they distinguish beture, if they meet the necessary re-currents. We have, on the whole, choosing their instruments, and in par-titude, which is the control of a rather wider choice than among compositions which are to be performed are to be used, while the rest of the for pure "artistic enjoyment,"

the melody must not be trivial.

sort that is heard in street pianos. 4. That it has sufficient variety in

5. That it contains characteristic op-6. That it has the desired rhythm

7. That it is not too often in march tempo.

piece which suggests some defthat is to be developed in this way; although the toy instruments can be used played once, with some children of six



only as rhythmical accompaniment, and seven years, "Forest Flowers," they must be used in such a way as to by Ascher. In our talk about the mean-bring out the individual characteristics ing of the composition, the children of each. The child will gradually ac-quire a finer and finer perception of We talked of the trees, the various "jolly" companions of the music; the sunshine. These ideas we then trans-triangle must sound "delicate, fine-ferred to our instruments. The chil-toned;" the drum, "large and heavy," dren decided what each one represented does not find it easy to suit itself to the in its tone: the triangle reminded us other two; the cymbals bring in a de- of the blue bells; the castagnettes of cidedly definite movement, and an ele-ment of "freshness;" the tambourine the pinks, less delicate; the louder in-struments sounded when we wished the onies require more instruments than has something in common with both trees to rustle, or a storm to roar

ever his imagination finds charm in, in playing our music, the pleasure of and his own thought develops and forows strong. We need only put into his hands the means by which he can to use in spinning the most varied and follow out his natural tendencies and make use of his own powers.

And now the suitable pieces of

The Kind of Music Required.

these qualities: the castagnettes are the flowers, the birds, the soft moss, the has sometiming in the wood; once the plant and previous characters—sometimes it rings its lows the drum, sometimes it rings its gave a clear quiet measure—"That is a Shortly thereafter the father took bells to chime in with triangle or cassoft preeze," was the truly appropriate comment of one small musician.

to use in spinning the most varied and beautiful fancies.

As I have said already, it is difficult Each of these instruments represents on which music We cannot find them in any music is built: dynamics, metre, catalogue. We must look for them our metalogue. We must look for them our mentation in less difficult. Occasion—sixed that Robert should prepare to ally one will wish to change a forte to become a lawyer. This Schumann did a piano or vice versa, if this does not largely from a standpoint of filial re-The conditions for acceptance are materially alter the character of the gard, as he was known to have loved

he youngest children it cannot be too long composition, and modulating to

For the youngest children there is instruments are used for increase of 2. It is understood, of course, that power. To decide between "light" and 'dark" tones requires more experience 3. That it is not popular music of the and makes greater and greater demands on the ear of the child, until it finally succeeds in following the character and rhythm of the whole composition.

THE CHILDHOOD AND YOUTH OF SCHUMANN.

(Especially prepared for reading at ETUDE Children's Musical Clubs.)

WE hear a great deal about "heredity" in these days. Heredity is the word learned people use when they want to speak of the way in which cerabilities, talents, sicknesses or habits are seemingly given by parents or grandparents to their children. We rn of musical children who are said to have gotton their talent from one of their parents. Now, with Robert Schumann heredity played but a small part, for if he had inherited the talents and occupations of his parents he would have been either a clergyman, as was his grandfather, or a book-seller, as was his father. Robert Alexander Schumann was born at Zwickau, in Germany, June 8, 1810. Although Schumann's mother opposed his taking music as a profession, his father is said to have procured the best musical instruction for the child, that he could afford. His first teacher was J. G. Kuntsch, who, it is said, prophesied that Schumann would become a great musician

Schumann commenced to compose in his seventh year. When he was eleven he acted as an accompanist to an oratorio by F. Schneider, known as "Weltgericht." At a very early age we learn that Kuntsch frankly confessed that the boy was outstripping master and could progress by himself. All this is very interesting, as-Schumann did not engage actively in his life work until a somewhat mature age, and it is not generally known that he was a prodigy. Schumann's father was greatly impressed with his son's talent and endeavored to induce C. M: von Weber, then in Dresden to instruct him. Weber, however, for some

to have been greatly impressed and formed an admiration for Moscheles that he carried through his en-

When Schumann was sixteen years of age he suffered the great misfortune of losing the father who had fostered child upon these instruments, without difficult ones.

A piece.

Often I have taken the liberty of when he was eighteen, he entered the would be premature. The child then good and yet easily understood. For cutting a long overture or any very University of Leipzig, as a law student.

of the great composers have ever had new games for my little nices and heard by your friends at such gather- said in a solemn whisper, Old Bach at their disposal. Schumann developed a love for reading the works of the repliess. Most all of the great feachings, Remember on the ones who are detected the hotel, and the retiring and modest great masters of literature that, together with his studies at the univer- anything else. If you know of a good sity, inquestionably had much to do in making his works so extremely originate his works and and poetic. Schumann became very etc., will you not be good enough to fond of the writings of Jean Paul send it to me? Of course, it must be a dwarded student's work, "stage fright."

In the same that the warming of change in a dataly work and in the control of the writings of the property of the same that the work and th sity, unquestionably had much to do in

Richter and those of Lord Byron. In after years he set Byron's "Manfred" after years he set Byron's "Manfred" to music, and many look upon this as telling you about to-day are very new. and a very terrible disease it is, it from common for common for the property of the property These excellent facilities for self-study Insex exchanges that the following the sex of the sex o

not care to join with the students in one I will call their clubs and festivities. He did, however, form a close friendship for a young man named Gibert Rosen, who and entered Heidelberg University. Schumann was also attracted to Heidelberg by the renowned teacher A. F. J. Thibaut, who was not only a profound of the great composers as well as their meany, many clames he has for student of law, but a fine teacher of homes upon them. These cards were meeting the public in his bat musical theory. Thibaut soon realized that Schumann was far more likely to twenty-five cents, or two cards for five make a success as a musician than as centa. The names of the composer, age, I do not approve of making prodi-

A Faithful Student.

man law.

while the other fingers played. while the other fingers played. This, whose picture was represented received and the partor constraints in sine were as is well known, permanently disabled a count of ten. The following were the bening to an applianding audience, the composer and resulted in his becoming a composer instead of a con- Bethoven, Chopin, Handel, Haydin, fright when the trials of concert life the composers used: Bach, This little girl never developed stage Bethoven, Chopin, Handel, Haydin, fright when the trials of concert life that the composers used: Bach, This little girl never developed stage between the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, This little girl never developed stage to the composers used: Bach, Th

Schumann's early life is that general all these great masters were reasonably education and good environment, that familiar to all the little pupils, and they is, desirable home surroundings, are had a fine time in putting the cards toespecially beneficial for musicians, gether and identifying the pictures. Had Schumann been the child of en- Thus nearly an hour's amusement and thusiastically musical parents he might educational play was achieved by the have been pushed ahead as a prodigy expenditure of only twenty-five cents to the neglect of his general schooling, As it was, the broad early training of the teacher. "The Juvenile Duet Play-Schumann, combined with his natural ers" was given as a prize and the child talent and love for music, resulted in who got it was delighted. giving the world a composer whose The same teacher devised a game for works show but very slight traces of her older pupils, but this time she used the influence of other composers, and postal pictures that were a trifle more indicate that Schumann had learned to think for himself and not merely to at- platinotype cards and excellent portempt to serve up in slightly altered form the works and ideas of his predecessors or contemporaries.

JUNIOR MUSICAL CLUB.—Pupils of Miss Anna Downs. Motto. "Do Your Best." Colors, light blue and gold. Meets the last Saturday in each month. Programme consists of musical selections. readings from THE ETUDE and musical President, Hazel Griswold; Vice President, Leah Meyer; Secretary.

In the meantime the bookshop of

nephews. Most all of the great teachfolks learn more through play than new game, that is, one that is not gentried. The clare finder thought that they "la grippe" or the "measies" tour like in an improved the management of the historical musical magazine, the Naue Catachril is still in grant the still in still i xistence.

Schumann was very retiring and did so I will have to supply that. The first Prodigie

Musical Pictures.

were all seated around a large table. a lawyer, and encouraged him to pursue which had been printed upon each card, gies or showing off children who have music. What a fortunate meeting this were carefully erased. The cards had remarkable ability at a very early age. was, for if Schumann had met with a then been cut in four exact quarters The best way to foster this ability is less sympathetic teacher he might have and the parts shuffled so that each by means of the musical club idea and buried his romantic and sensitive explorer eceived four parts of a card, with an occasional students' recital to istence in the cold sepulchres of Ger- but each part was a quarter of a dif- which adults are invited as an addiferent postal. One player laid a quarter tional spur. of a card upon the table. If the next player had a part that would go with you to prepare a piece for a club meet-Upon the advice of Friederick one of the players matched four parts of an audience of people who know a Wieck, Schumann's mother finally conto make a complete card. It frequently great deal about music. I once heard
sented to permit her son to become a happened that the four parts necessary a story of a little girl who in after life Accordingly, he was placed to make a complete picture laid scat- became a great singer. She used to under the instruction of Wieck, whose tered about the table, and it only put on her mother's gowns and go about smart nie instruction of wieces, wanse tered anout the taute, and it only part on ner mirer gowins aine go about daughter Clara became Schumani's needed the bright eyes of some little the parlor singing and acting just as wife. It was while studying under one to recognize them and put them if she were on the anticomment of the wife of the wife of the parlor singing and acting just as wife. It was while studying under one to recognize them and put them if she were on the anticomment of the wife of the parlor singing and acting just as wife. trivance to draw back the third finger plete card received a count of five and she got through with her little song, of the hand and prevent its playing the first one naming the composer she would bow to the chairs, the sofa This, whose picture was represented received and the parlor clock just as if she were The great lesson that we get from mann, Schubert. You see the faces of

difficult to identify. These were fine traits of Wagner, Dvorak, Rubinstein, Tschaikowsky, Joachim, Grieg, Mac-Dowell, Mascagni, Paderewski, Elgar. These postals cost five cents each, but were exceptionally fine. The prize for the advanced pupils was "Modern Drawing Room Pieces."

I am going to try to give you a new idea for a game in each letter.

Real Purpose of Clubs. Now while games are very enjoyable,

AUNT EUNICE'S LETTER. work at musical clubs and sociables. ready for his evening concert, an officer In the meaning the proved a My Dear Little Nephews and Nicess. You should be eager for an opportunity came in with a list of arrivals in the magazine of literary wealth such as tew I am continually on the outlook for the province of the p ings. Remember while you are playing has come.' riving the most good from your play-schoolmaster was dragged, without ing. It is a well known fact that chil-waiting to change his dusty traveling Stage fright seems to be a disease with ties of royalty, became a man and I believe they were invented by the moments that you are obliged to go new pianofortes, then just introduced,

Prodigies not Desirable.

A gentleman who has spent his life in musical educational work called my in full the fugue upon the king's theme Ten children played this game. They attention to the fact that very few musicians have ever become great who The teacher had previously purchased a number of postal cards with pictures have not been prodigies. It is not improbable that the prodigy, because of

mann's "Encyclopedia of Music" to the reader who sends us the longest list of composers' names that can be made Therefore, when your teacher asks from the letters in the sentence: He is said to have practiced seven the first part, that would ig on with you to prepare a piece for a cuin meethours a day while in Heidelberg, and match," he played it; if not, he played going to play at a great concert. When many who heard him play said that his some part of some other card. The you get to the club meeting imagine work as a planist was extraordinarily game continued in this way until some the results will be announced thereknown composers, and must be ones to be found in any standard musical dic tionary, such as those of Riemann, Sir George Grove, or Theo. Baker.
This competition is not confined to subscribers of THE ETUDE. Write all names very distinctly and only on one side of a sheet of paper. At the top of the first sheet write your name and address, and also the number of the words you have been able to form. ANSWERS TO PUZZLES IN THE

Affectionately,

A FAMOUS MEETING.

In the March issue of THE ETUDE

we printed a picture of a meeting of a

famous composer with a well-known

"Bach's second son was organist in

king imagined he could play the flute,

and every evening had a concert at his palace, where he performed upon his in-

be desirable. The son wrote, but the father declined to leave his school. The

king was vexed and sent another invi-

monarch, and requested our little

AUNT EUNICE.

Music decapitations:

Buhr

II. Strain.

III. Score.

Musical rebus: Music hath charms to soothe the sav-

MARCH ISSUE.

age breast (b, rest). The following are the names of the first readers to send in successful anresented. The master was Back repetited for the state of the state of

the service of Frederick the Great at puzzles, as we believe that they stimu-Potsdam, Now, it chanced that the late an interest in musical details Mary Mentch, Esther Focht, Alfred Afford, E. Schnell, A. Eichenberger, Nina Graham, Rena Bower, I. M. Marstrument in a small way. Having heard tin, Geo. Growe, Flora O'Maley, Fernof the fame of his organist's father, Belew.

THE world talks much of powerful sovereigns and great ministers; and if being talked about made one powerful, tation. After some delay, the father they would be irresistible. But the fact my little nieces and nephews should agreed to visit the son at Potsdam, is, the more you are talked about the not neglect the more serious side of the One night, just as the king was getting less powerful you are.—Disraeli.

CARELESS MUSICAL TERMINOLOGY.

BY WM. B. KINNEAR.

[There is no doubt that teachers generally misuse musical terms. In other sciences, teachers lay great stress upon the employment of technical terms with the utmost accuracy and propriety. In European countries the study of what is known there as theory. and which is nothing more or less than a correct exposition of the elements of musical notation, sometimes including chord spelling, etc., is undertaken so that during the advanced studies of the pupil there may be no mistake about the exact meaning of the terms used. The following article, which was read at a Western musical convention, gives the careful teacher much food for thought .- Ed. 1

THE presentation of a subject which bores not only the average musician, but many teachers who are getting musical results far above the average, may be regarded as of doubtful propriety. Nevertheless, a reckless disregard for accuracy of statement on the part of many instructors in influential positions impels people who care to speak out in protest. The "answers to queries" department in a single number of a leading educational music journal, published during the year 1007, contains no less than nineteen errors, most of them ancient and long ago abandoned by thinking teachers.

A few samples: In one paragraph the inquirer is told (as a matter of presumably accurate information, mind you) that a sharp "raises a tone;" in the next paragraph a "note is raised:" while in another statement it is the pitch of a "letter" that is raised. According to this writer, a certain "ar-rangement of whole and half-steps is represented, in our established system of notations, by the plain letters (or white keys of the keyboard)," and so on to nineteenthly, all pure fiction.

What are the facts? Sharps and flats modify the pitch representing power of staff degrees-lines and spaces. Neither letters (except in clef form) nor keyboards are a part of "our established system of notation."

In the same number of the music journal from which the above quotations were taken, a musician of national (perhaps international) reputation mixes "chromatic alteration" and "inflection" of letters and tones, and a few other impossible things, with a free and easy disregard for facts.

A school music book, bearing date 1906, gives this remarkable bit of information: "A chromatic tone in a piece of music is called an accidental. An accidental is a tone that does not belong to the key in which it occurs." More fiction, due to confusion of sign with thing signified, or worse-inexcusable carelessness (it could hardly be ignorance). The facts: An accidental is a sharp, flat, or cancel, on the staff, away from key signature. Accidentals do not always indicate chromatics. Chromatic is an audible effect, a tone or tones belonging to the prevailing key, but not a part of its diatonic scale. same book informs us that "the first tone of the scale may be on any line or space of the staff." How can an audible but invisible tone perch upon a visible but insudible staff decree?

Again: "The sharp is on the seventh tone of the scale." With the tone on a staff degree and a sharp on the tone, things are getting badly mixed!

The above quotations are given, not as exceptionally conspicuous errors, but as typical forms of wrong statement common among writers from whom we have a right to expect better things. a gratifying sign of the times that some text book makers are endeavoring to improve their terminol-Much yet remains to be done. Careful consideration of a few plain facts may clear the air and help us to avoid some of the grosser forms of fic-

Three fundamental essentials in music, with which supervisors must deal, are pitch, rhythm, notation, In combination, and with all their dynamic and tonal variations, pitch and rhythm are the substance of music. Notation is a system of symbols used in music representation. There is a notation of pitch, a notation of rhythm, and a point of contact between the two. Most of the errors in musical terminology result from using terms of notation to describe the

To pitch belong tones, intervals, chords; to rhythm belong beats, accents, measures. Notation of pitch requires the staff, clefs, sharps, flats, cancels; notation of rhythm includes note and rest forms, bars, and the measure sign. Everything in 'signature sign again in force. 3. Whole signature

pitch can be represented by the staff without notes; everything in rhythm can be indicated without staff or other pitch symbols; the point of contact between the notation of pitch and the notation of rhythm is the note head upon a staff degree. The note head, so far as the representation of pitch is concerned, is nothing more than a pointer, pointing out the staff degree which represents the pitch to be sung or played; the note form (the sum of its parts, head, stem, strokes) indicates tone duration. Because the note head is the focal point of vision in music reading, people have come to speak of reading notes. But music reading is much more.

Note heads appear at varying positions of eleva-tion on the staff, and we hear of "a high note," "a low note," but with a peculiar perversion of meaning, for "note," in such cases, is used as synonymous with tone. "Long note," "short note," are popular forms of fiction. Here, again, the thing and the sign are mixed. Notes are neither long nor short. They indicate longer or shorter tones (as rests, in most cases, indicate measured silences) by their forms; but curiously enough, the more there is to a note form, the less its value as an indicator of dura-Tonic sol-fa represents quite clearly the duration of tones and silences by means of exact linear distances along the notation, but makes no attempt depict pitch, merely dictating, by initial letters spelling out), the relative pitch names of tones. aff notation is an imperfect picture of the ups and downs of pitch, but depends wholly upon note and rest forms as duration signs-a full measure in slow tempo often requiring less space along the staff than a single beat in rapid tempo.

The ancient, and almost universally accepted, fiction that sharps and flats raise or lower notes, tones, pitches, letters, staff degrees, or anything else, may as well be relegated to the limbo of discarded blun-ders. Some facts: Staff degrees, in musical notation, are certain parallel lines and the spaces defined or bounded by them. The staff has no definite pitch aning until a key is applied in the form of a clef. A clef a modified form of one of the letters used as pitch names, is placed according to custom upon a certain staff degree, indicating that such degree is to represent the pitch which the clef names. The remaining degrees are understood to represent other pitches in certain relations to that fixed by the clef. The staff, with clef affixed, represents pitches which. as a whole, are diatonic in C major key only. Other pitches must be indicated by certain modifying signs. These signs are sharps, flats, and their dou-A staff degree bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign. The word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only, modified. As notes, apart from staff degrees, have nothing to do with pitch, the note with its head pointing to the sharped or flatted staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indi-No letter is affected, for letters are merely names of pitches. So the whole blundering hodge podge falls to the ground, because it grew out of an the jumbling together of things which should

have been kept separate and distinct. Some excellent teachers employ the term "natural" to describe the state or condition of staff de-grees unaffected by sharps or flats. A character which destroys or suspends the effect of a sharp or flat, thus restoring the staff degree to its so-called "natural condition," is, by teachers of this belief, called a natural. The word "cancel" has been proposed, and adopted by many teachers, as a better name for this character. The only argument against cancel which has a feather's weight is that the word means to "destroy," while in annulling a signature sharp or flat the cancel, usually an accidental, merely suspends effect of signature sign. Three facts: The effect of a sharp or flat accidental is "destroyed forever by the sign in question. 2. The effect of a signature sharp or flat which has been suspended by this sign cannot be restored within the measure; an equivalent effect may be secured by means of a sharp or flat accidental, which is subject to all the limit; tions of other accidentals, effective only to the first following bar, where its power is transferred to the

groups of sharps or flats are sometimes set aside during the course of a composition by cancels grouped in signature form; so used, the signs unquestionably cancel effect of preceding signs-not for a measure, merely, but often for the whole movement. These being indisputable facts, it seems to friends of the term cancel that, both as noun and verb, it is a legitimate and desirable substitute for natural. Let us drop natural from our musical nomenclature, or at least leave the question where it now stands-with natural and cancel as equivalent

ILL-ADVISED PUPILS' RECITALS.

H. L. TEETZEL

The writer has in mind a teacher of piano who closed his yearly teaching season in a blaze of tri-umph by means of a pupils' recital. This forthcoming recital was kept constantly in the minds of the various scholars who were scheduled at the beginning of the year to participate—they lived and thought recital. The numbers which they were to play at this distant event were carefully learned and constantly practiced during the year and apparently the whole aim of the year's instruction was that those on the spring program should make a fine performance, and, as a matter of fact, these recitals were models of piano playing, and why shouldn't they have been? This teacher made quite a reputation just by this theatrical coup before a large audience of undiscriminative people, who mistakenly and confidingly took it for granted, that because this or that player did fine work with a certain piece he was equally well trained in all the other branches of musical knowledge, that didn't get exhibited. In short, the whole thing was fake, pure and simple, It is of little value for a scholar to be trained on one or two pieces till he can run them off like a machine. Musical training means many pieces, theoretical study and a general condition of clear, defi-nite knowledge and ability in music. What this man was working for was advertising for himself, and he got it. What the pupils got was illusory.

There are many reasons for considering the average pupil recital as valueless to the scholar and a nuisance to all concerned. The stock argument for them is "to give confidence in public performance," which the pupil recital never did nor ever will do. A public appearance once or twice a year does not help the scholar to gain confidence, but the reverse is generally true. If a player appears in public every night for a week, before the end of that time, in most cases, all stage fright will have worn off. With two or three appearances a year, any confidence gained at the first appearance may be lost before the time for the second appearance, where the player is just as much scared as ever.

What is the use of a child appearing in public? If he is ever able to play well enough to entertain a few friends in some one's parlor, he will be doing well. The summary of the "confidence" affair is that if a scholar has real talent and ability in music, let him play everywhere in a small way-he will want to, anyway, and will-in parlors, church entertainments, etc., and he will speedily settle the confidence matter for himself. Every one who studies music and makes any kind of progress, if even but a little, should be encouraged to play or sing for others as much as he is able. He must feel that his music is meant for the pleasure of others as well as himself, and must use it accordingly. The one who says: "Oh, wait till I am a fine player or singer, then I will be willing to play for others! is merely voicing a most ridiculous piece of played-out affectation, old as the hills and very silly. I knew of a girl who studied for four years behind closed doors, morbidly waiting till she should be-come an artist, then she would be ready to play.

Many a teacher is so attached to his specialty that he seldom thinks of recommending for study any other line of music. The piano gets the most pupils, and the voice comes next. But in the interests of the musical atmosphere of the home and the community, the teacher will do well to recommend the violin, the violoncello, the flute; for hy increasing the interest and knowledge of these, ensemble playing is possible in the home and orchestral combinations are made possible in future years .- W. F. Gates,

EUROPEAN MUSICAL TOPICS.

An Epitome of Current Musical Opinion in the Old World,

BY ARTHUR ELSON

In a recent number of the Signale, August Spanuth takes up the much-discussed question of the music of the future. In view of the protests against certain ultramodern tendencies and composers, he asks if we are on the right track. French critics, for instance, suggest that D'Indy, in some of his later works, seems to employ a scale of whole tones, with bewildering results. Now comes Busoni with the complaint that our ordinary scales do not admit of enough variety, and the suggestion that we should divide a tone into thirds instead of using semitones.

The chief trouble, however, lies probably in the fact that we have so few really great composers who are able to employ the intervals and methods of the present. Two schools we have-one, that we call classic, no great living representative; and another, the modern, in which complete freedom from form has left us more dependent on color, harmony and orchestral effects.

It is not too much to hope that we may still have great composers who can work in the classical vein. Robert Franz refused to write symphonies, as he considered that none should attempt that form after Beethoven. But a somewhat phlegmatic German gentleman named Brahms went ahead undismayed, and wrote works whose ineffable beauty does not fade beside those of the earlier master. Wagner, apostle of the freer school, is credited with continual hostility to Mendelssohn; yet, according to Wolzogen, Wagne criticised unsparingly the modern dealers in tonal effects. "Instead of working in clear form," he said "they use only bald surprises, and write darkly and mysteriously as if to conceal their program or sub-ject." As an example of musical directness, he cited Mendelssohn, whose "Hebrides" overture he loved to hear, and praised in the Bayreuth paper.

But if none of our composers are able to handle the classical style, with its difficult simplicity, there is at least room for all in the modern orchestral school The limits of music have not yet been reached, and there are many great works yet to be written, if comfor novelty and strangeness of effect. The attempt to invent new scales and intervals is of small use. except to show that some composers can do little with

The Musical Standard, in commenting on the subject, asserts that "the noblest, the most beautiful inspirations of all the really great modern writers have, with few exceptions, been well-nigh diatonic utterances." How true this is may be seen from Wagner's "Master For this reason the critic of the Standard praises the suite of Sibelius on "Pelleas and Melisande," which reflects the brooding mysticism of the subject wthout excess of chromatics. "There are still," he "vast realms of unexplored country in our diatonic kingdom of musical expression.'

A French View

In the Mercure Musical, however, we find Ricciotto Canudo upholding the modern tendencies, in drama at least. According to him, we are to find in such men as Debussy. Strauss and Dukas (strange trio!) those to whom we must look for the revivification of the modern drama. The old opera of action and melody is past; and Wagner's drama of thought and leitmotiv, which followed it, is now to be succeeded by the 'drama of idea." It is not easy to see the distinction between the words thought (pensée and the idea (idée) as applied to music-drama. We may give Debussy full credit for the mystic beauty of "Pel-leas and Melisande," and its plastic freedom of form, but we should not trust too entirely to those who claim that it has founded a new school or abolished an old one.

An Appreciation of Raff.

Apropos of diatonic melody, in the Monthly Musical Record we find Arthur Hervey writing an eloquent plea for Raff, whom he considers a neglected mas-It has been customary for critics to place Raff in the second rank of composers, yet from certain points of view the verdict seems harsh. His great facility for turning out fluent melody has some-times detracted from his longer works, by suggestg to the auditor that this very facility was his Chief quality. But no other composer has given just

and students will do well to give his music a thorough investigation.

In the same issue Ernest Newman's new work on Hugo Wolf is reviewed. Wolf's lone opera, "Der Corregidor," adorns a lively plot with much bright and sparkling music, but fails in the end through lack of "stage sense." Mr. Newman has no hesitation, however, in putting Wolf "at the head of the song-writers of the world." This seems bold. but Mr. Newman explains by declaring that the problem of modern song-writing is to "keep the two arts of poetry and music in a perfect equipoise." subduing of the accompaniment to make it fit the words in all details is what caused the rash state-

Paul reproached the Athenians with being too religious, but apparently the German nation is not now in danger of a similar aspersion. At any rate, Kunstwart bewails the emptiness of the churches, and suggests as a remedy regular concerts of sacred music. Times have changed since Palestrina wrote "Mass of Pope Marcellus" as a plea for keeping music in the church service. The idea is not a bad one, and might prove useful in many countries.

From Berlin comes news of a movement to interest workingmen in music. The three royal opera establishments are to give special performances them, at nominal prices, the works to be chosen by the Kaiser. Charpentier was once laughed at for suggesting free seats at the Paris opera for the working-girls of Montmartre. Now he can say, "I told you so."

Another modern improvement emanating from Berlin is the idea of flashing the words of a song or play onto a transparency, for the benefit of near-sighted people or those who are hard of hearing. No more songs without words, at least in the thea tres of the German capital

Siegfried Wagner's fifth opera, "Sternengebot," has met with no better success than its predecessors. The composer wrote his own libretto, dealing with a tenth-century legend of a young man supposed to have been killed, but in reality alive, and destined to woo his would-be slayer's daughter. Both plot and music show great situations imperfectly grasped. In a recent Munich carnival, the composer was represented, in caricature, as a man in a bear's hide jumping for a laurel wreath that always eluded him. Apparently he has not grasped it yet.

A new volume of Mendelssohn's letters gives an excellent picture of his charming personality, and his dislike of excessive formality. Berlin he found none too pleasant. "Matters there depend on the Prussian official world," he wrote, "which fits to music about like a strait-jacket." In Munich, however, life was more cheerful. There he made many good friends, notably Boermann, grandfather of the renowned American pianist of that name. There were dinners at Scheidel's coffee-house; afternoon walks with beer and cheese at the farther end; impromptu musicales in the evenings, with crowds gathering outside the house to listen; and frequent Katzes The volume is a worthy addition to the Mendelssohn literature.

In France, the most important novelty seems to be Pierné's cantata, "Les Enfants à Bethlehem." Doubtless the success of his "Children's Crusade" suggested the work, which has been well received A "Sinfonia Sacra," by Widor, is another successful new work. The "Autumn Evening" of Sibelius, however, proved rather doleful for the pleasureloving Parisians.

In England, the "Orchestral Rhapsody" of Delius, based on an old Lincolnshire folk-song, has re-ceived unstinted praise. In Belgium, Edgar Zincl has finished a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria. In Italy, Perosi adds his "Transitus Anima" to the long list of oratorios that he has Anime to the long list of oratorios that he has produced; while Sig. Francesco reports the discovery of an early opera by Gluck, hitherto unknown, entitled "Il Tigrane."

"I no not belong to those blind enthusiasts who call out 'splendid, wonderful!' every time they hear one of Bach's works. It is certainly clear that among these (for example the 'Lucas Passion') there must be some of less worth than others."-S. Jadasohn

the note of warm richness that we find in his themes, THE BENEFIT DERIVED FROM WRITING AND COPYING MUSIC

BY WILLIAM D. ARMSTRONG,

An eminent author has said that "writing maketh an exact man," and the saying is undoubtedly true. The teacher who has had pupils who have written out harmony and counterpoint exercises will invariably find them good readers. It is well at the outset of musical study to acquire the habit of writing and copying simple pieces. Some of the most suc-cessful teachers of children begin their work with pencil and paper instead of text-books. How rarely do we hear the clefs explained in a correct manner they are commonly called the treble and bass clefs still, to be more explicit, they should be called G and F clefs, the same as the old movable C clef, which is used in writing for the viola, violoncello bassoon and trombone. Children taught to make these clef signs correctly find it much easier to learn the notes. The treble or G clef is so called because the character representing or establishing that clef is placed on the second or G line. The one note once placed, the rest are easy to name. The same is true of the bass or F clef.

Then comes the making of the notes. How few have observed that a whole note is slightly tilted to the right and a half note to the left! Further that the stems of quarter, eighte and sixteenth note; are turned down when they ascend above B in the treble and D in the bass clef, and up when below

The sharps, flats and naturals are not placed indiscriminately, but each one must be in its right place. Further, there are the marks of expression, phrasing. pedaling and fingering. If these simple details were more fully mastered there would be fewer manuscripts returned by the publisher, and the engraver would be relieved of an immense amount of trouble and worry.

The old masters copied and wrote an almost in conceivable quantity of music; both Bach and Han-del attribute the trouble they had with their eye;

Pupils should look forward to the writing of harmony exercises with enthusiasm. As a noted teacher of this subject says: "Every hour spent in the in-telligent study of harmony will not only enable one to understand the fundamental principles underlying the subject of musical compositions, but will enable one to grasp the other department of music with a clearer conception and matured musicianship.

After having written through the subject of counterpoint, canon and fugue, then instrumentation and orchestration, the mind is broadened, and the ability to read becomes an easy task. In the end, one fully appreciates the patience and industry of a man who could not only compose and orchestrate the overtures and other numbers of the "Midsummer Night's Dream," but write a score of other numbers equally

THE VALUE OF SLOW PRACTICE.

THE greatest attention should be given to slow practice as mistakes had method etc. will surely creep in the moment the entire attention is relaxed, and when the speed is increased they are all the more difficult to eliminate. No matter how many weeks or months have been continuously spent on one thing, the practice of the same on the last day should commence at as slow a speed as at first. Every motion should be exaggerated as much as possible; the fingers should be raised to their highest apacity, every motion should also be quick as a flash. As previously explained, slow practice, like a microscope, magnifies the performance many times, and exaggerations are necessary to make the proportions correct. High speed will reduce everything automatically to its proper value. But the slower the speed the greater attention necessary, as bad method. etc is doubly insidious under these circumstances and anything bad at one speed will get worse as the speed increases, and the only remedy will be to commence all over again at a speed slower than ever, and eliminate the difficulty. Much work is often wasted by increasing the speed before the performance is

"THE way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano close to the keys and enforce the connection of the tones among themselves."-Marmontel.

PUBLISHERS NOTES

The Presser Collection.

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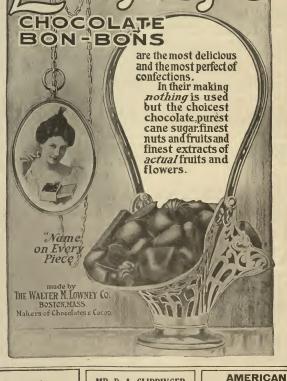
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EXPLANATORY NOTES ON OUR MUSIC PAGES.

IMPORTANT among the several valuable novelties to be found in the music pages of this issue are two numbers. 'In Church" and "Discontent," from Carl Reinecke's new "Juvenile Album," extended mention of which will be found in another department. These flour. They are necessary to the buildare teaching pieces of the highest worth. Schulhoff's arrangement of Mozart's celebrated "Minuet" (in E flat) should prove very useful as printed in this issue, with specific directions Symphony." This is a standard teach- attend to my business every day. ing piece. Another excellent teaching piece, of advanced intermediate grade, is Carl Bohm's "Valse Noble." This is Carl Bohm's Valse Noble. This is a waltz in rapid time, somewhat in the manner of Chopin's celebrated "Minute Waltz." It will amply repay careful study. Another waltz move-ment, a novelty of widely different character is Aletter's "La Belle." This "For many year is a graceful and elegant drawing room eat Grape-Nuts, I could not say unjece, not difficult to play, but showy I enloyed life or knew what it was to and very melodious. It should prove be able to say I am well.' I suffered popular. Another novelty is C. W. greatly with constipation, now my hab-Kern's "Fanfare Militaire." This may its are as regular as ever in my life. also be classed as a drawino-room Agents Paniare similarie. Inis may also be classed as a drawing-room piece. It must be played with real military precision, briskly, with crisp tone, sharp accentuation. It is one of files the bill. I can think and write a this popular composer's best efforts, great deal easier."
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tuning up and rattling off a jolly "reel" in which all participate. Sgambati's "Vecchio Menuetto" (Minuet in the old style) is a splendid concert or recital piece by the famous modern Italian composer and pianist. It is being used in public with much frequency at the present time.

Horvath's "Jolly Miller's Boy" is a characteristic teaching piece by a popular modern writer.

Paul Wach's "Negro Melody" is a lively four-hand number. Although this is an original piano duet its compass is such as to render it available for use on the cabinet organ. It is highly characteristic, with a touch of humor, and must be played with spirit. in the first position), may also be played as a four-hand piece by following the 24 Progressive by Geo. E. Whiting, Studies for will be continued on instructions given at the foot of the music page.

Organists will be pleased with E; W. Read's new work, "Postlude in E Flat." It is a melodious and effective

Singers are particularly favored this month as there are four vocal numbers Agnes Clune Quinlan's "Two Irish Songs" may be used separately as encore numbers or they may be used in a group of recital songs. Both are taking and very clever. J. Lewis Browne's "Elaine" is a very artistic song by a composer who has had many successes. This is one of his best. Keyser's

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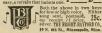
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MENDELSSOHN'S "Elljah" has recently beeu given hy the "Choral-Symphony Society" of Seattle. James H. Howe, Musical director.

Ma. E. R. KRODDE'S "Lella Rookh" suite recently celebrated the twenty-fifth analyses Symphony Society. The local critics praised the twenty-fifth analyses the work very highly.

HANNEL'S "Judas Maccabæus" was recently given in Pottsville, Pa., under the direction of R. S. Hormann.

Ar the forty-fourth concert of the Evanston Musical Club, Dvorak's "Te Deum Laudamus Opus 103" and Brahms" "German Requiem" were given, ourely a strennous evening for hoth eingers and auditors.

affect.

The supreme court of the United States has recently decided that "perforated rolls, but recently decided recentl

composers and publishers. His decision is ander Sainvatz, vinimies una, some in particular composition is a returnal collection. The trio is to be called the control of the collection of the c

Ar the Midwinter Festival given by the Normal Choral Club, of Potsdam, N. Y. (Miss Julia E. Crane, conductor), a fine song reclial and a concert, which included a performance of Hossini's "Stahat Mater," were given.

Ma. N. J. COREY, Edmond Lichtenstein and Mrs. Allee Calder Leonard recently gave a recitai in Detroit. Among the many well chosen numbers were Saint-Saens' Violin and Plana Sonata in D Minor and the Wagner-Liszt "Tristan and Isoide."

The first American Performance of De-huney's "Pellene at Mellande" was given in New York at the Manhattan Opera House, on Pehranary 16th Strangely enough the per-formance of the New York of the Performance of the New York of the Performance of the New York letter and weird mediaval drama, was received with great favor not only by the critics but also by the public.

It is esld that the management of the Metropolitan Opera House of New York con-template giving two performances of Opera in English next year.

Ms. Walten Spuy, of Chicago, has recently given some highly successful pianoforte recitals in the South.

given by the "Choral-Symphony Society" of Seattle, James II. Howe, Massied director.

Ma. S. I. ELEKER, A. G. Q. was the Grand of the American Guild of Organists. Seat of the American Guild of Organists.

The activities of Mr. Emil Liebling and the Machine of the American Guild of Organists. Seat of the American Guild of the American Guild of Organists. Seat of the American Guild of the Americ

A more commendable educational work in the field of much le villed by the conducted of the field of much le villed by the conducted direction of F. W. Pease. Agong the works up repearation: "Shows in Explicit was a singer of excellent taste and training.

In preparation is "aloses in Egypt.

A PERFORMANCE of "Lob," the original of the centily gave a concert for the benefit of the MacDewell fund.

A PERFORMANCE of "Lob," the original or

MR. WALTER DAMBOSCH has given Tschal-kowsky's Opern "Eugene Onegin" in concert form in New York. Mr. Keglinald de Koven, critic of the New York World, gives rather unenthusiastic reports of the experiment. He savs, "Here we have none of the great Tschalkowsky of the Symphonies."

hoth elagers and audion.

Is faroff Blaice, Arians, there is an excellent cheral club of 20 members under the members are graduates of the Eastern universities.

This interesting for this keen foresight in prosities, and the Manhattan Opera contains a containing the containin

HENNER (NONARD has resigned from his nosition as director of the Metropolitan Opera House Company. His resignation will take House Company. He resignation will take of the Milan Opera House, La Scala. New York has a penchant for melody that even the Milan Opera House, La Scala. New York has a penchant for melody that even their wonderful orchested farmatic and contrapuntal offects, have not been able to overcome.

BIR PRINK W. CHIARE played at the languard concert of the new Austin Organ angural concert of the new Austin Organ Church of Seattle, Washington Church of S

Concerto of Beethoven. Loxpox has recently experienced something that has been given the Incongruous HIP of position entitle of position entitle "Apollo and the Seaman, by Joseph Holbrook, said to have been in the seamen of th

Auditorium has been entarred to sent 2550 people, among the attractions are. New Lord Control Society, 200 voices, Arthur L. Man-Clasete, conductor, Converse College Charal Society, 200 voices, Arthur L. Man-Clasete, conductor.

Mass Ressite Acory has returned to the east of the Metropolitan Opera House in the human memory le capable of encoupses were Vork.

GEORGE SCHUMANN Is now engaged upon a work for orchestra, vocal solo and chorus, to he entitled "Ruth."

If you had that your lessons are beginning to pall upon you; if you find that you are making biting criticisms of

A TEACHER of the planoforte in Nürmberg has bequeathed the sum of £2,800 for a monument to be erected in that city to Beethoveu.

Fe appears that even the intellectual activation of the second of the se

Moritz Moszkowski, after an absence of eight years, has recently conducted a concert of his own compositions in London.

GUSTAVE CHARPENTIER, whose opera.
"Louise" has created a world sensation, is now engaged upon a new opera.

now engaged upon a new opera.

JOHN BINNSHE, the fatnous English
plano manufacturer, recently died in London
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THE nrtists engaged for the coming season at the Covent Garden Opera House (London are: Knote. Jorn. Cornellus, Van Hoov. Albert, Jorn. Cornellus, Van Hoov. Scott Knüpfer. Journet. McCormack. Scott Market McCormack. M

WILLIAM S. GILBERT to whom a large many control of the control of ness and consequent expense for medi-As English musical paper announces an instrument of recent manufacture, which results and attention. Many teachers set faithmature of recent manufacture, which results and the set of the If you find that your lessons are

to be entitled "Gent."

Is Manche a performance was given, too the state of the property of th trifling errors instead of assisting the to a degree that will far more than recompense your pupil for the loss of a few minutes. Any sensible pupil

EDWARD ELGAM's compositions are said to a meeting with great favor in Germany.

The Property of the members of which are almost all total are almost all total total are THE Russlan "St. Petersburg Society of Music' is said to have reimbursed Yasge to the extent of \$815,000 for the loss of his valuable violin by theft while on a concert tour in that country.

THE Russlan "St. Petersburg Society of German conservatory. The members make it a practice to walk for two hours every day. On Sunday it was their custom to spend at least eight hours in custom to spend at least eight hours in "Topyrama Xuttantys" and "Jass Bhelmand" have never yet been performed at the Grain Abave never yet been performed at the Grain Gorean Paris. The new directors announce that they will bring out the former. As unknown opera of Christopher Glück Issaid to have recently heen discovered in the archives of the famous musleal library possessed by the Academia St. Cecilla.

sessed by the Academia St. Cecilla.

mpassable, this picturesque group could be seen tramping along, laughing and frequently singing snatches of melodies. ranzing from Palestrina to Richard impassable, this picturesque group could ranging from Palestrina to Richard ir is sported that Engichert Humperdinck is engagement of teaching is engagement of teaching fair comondy of Ernet Momer, entitled "The Confinement of teaching dair homeone of the Momer of them was hale and hearty. every one of them was hale and hearty.

Teachers should give the matter of walking earnest consideration. Their is no better tonic for tired nerves. exhausted patience or mutilated dispositions. A writer in the Puritan Magazine makes the following pointed remarks apropos the benefits to be derived from a walk: "There's nothing like out-of-doors to

drive the blue devils away, to make up for something one has lost, to make up for something one has never had. When I am tired, I go for a long car-ride on the gripman's special. When I think only a few short years ago to teach commy family is disagreeable, I go for a position and arranging of music by walk. When I know I am disagreeable, mail; to-day he has erected a college for walk. When I know I am disagreeable, I go for a walk. When my friends omit to send me invitations, I go for a walk. When my clothes look timeworn and discouraged, I go for a walk. When my favorite players are in town and the prices to see them correspond to my Bestina, Rische-Rodor, Kirkley Jann. Martin Bay, Gulhrauson, Edyth Walker and Diezyge Gulhrauson, Edyth Walker and Diezyge Alaysan Harry for six years conductor of the Proposition of t ADRED THERY, for six years conductor of the first state of the first s

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the Night
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Sired, W. G. Good Night, Beloved.
Smith, W. G. If I But Knew...
Foster—Smith. My Old Kentucky Foster—Smith. My Old Kentucky Homs Foster—Smith. Nellie Was a Lady. Thayer, A. W. The Phantom Band. Tonrs—Smith. Stars of the Snmmer Nicht Smith, F. J. Tom, Tom the Piper's Brackett, F. H. Vocal March, Awayi Sired, W. G. What Could a Farmer

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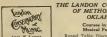
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The story is told of a royal joke addressed to the celebrated composer to a prima donna." Fux. the author of the famous "Gradus ad Parnassum," who held the post of kapellmeister at Vienna under three ing was indulged in by some of the emperors-Leopold, Joseph I, and Charles VI-all three excellent musi-

The last-named did not scorn to to prepare music for an opera en-titled "Eliza," intended for performance "Ladies and gentlemen," he said, "I meister and conduct the work. Fux, Bulletin. pages.

difficulty was threatening, the King eapolis jail, accused of forgery. A false got himself clear so cleverly that, note, apparently,—Tacoma News. in spite of the rules of etiquette, Fux could not restain a resounding "Bravo!" Then, bending towards his royal master, he said, "Upon my word, sire, you would make a splendid kapell-meister." "Yes." replied the Emperor, smiling, "I know I should; but I would inst as lieve be Emperor.'

The Prima Donna's Age.

Ancona, reflectively, the other day, "I made my London debut fifteen years ago in a Covent Garden presentation who had been presented to him. whereof the prima donna was a charming artiste some years older than I.

"Last season I celebrated my fortysecond birthday, and the very next day the same prima donna completed her thirty-seventh year."

Many funny requests come to Sousa, the March King, but he has received he gayly advised, "and call me your nothing more remarkable than some little rabbit."—Youth's Companion. of the requests for encores.

For example, Mr. Sousa delights to tell of the society woman who asked other requested the opera "Martha," by Sullivan; but the climax came in New England last spring, when, in a small town where he was to play in the town where he was to play in the evening, Sousa was handed a card on which "Music Lover" asked in the following polite words: "May I ask you, in music costs a great deal of money?" "Yes, but she's brought it all back phony?

Mr. Stoplate-"That song always moves me.'

A Paris paper says: "It is now a tentifically proven fact that music excises a great influence on the growth that the same training of the growth and the growth that the same training of the growth and the same training of the same training scientifically proven fact that music exercises a great influence on the growth dadl 'Tis th' she do make." that great musicians, such as Paganini, Liszt and Paderewski, are represented with a growth of hair which Absalom might have envied.

"Science has proven that stringed in-struments have a favorable influence on from yer house!" the growth of the hair, while brass instruments are in the opposite viscosity.

Every one has probably observed that a bald violinist is as rare as a bald cher sings with wonderful realism, horn player is common. Wood instruments of the flute, seem to have the flute, seem to have struments are in the opposite direction. Every one has probably observed that A. W. BORST, 1505 Arch St., Philadelphia, Pa. no pronounced influence either way."

Son—"Pop, what is oblivion?" Pop (who knows)—"Being married

members of a social gathering, and half way down the program the name of Miss Augusta Brown figured.

Alas, however, when the time came sometimes take a place in the orches- for her to appear a messenger arrived sometimes take u place in the contract of the following tra, or to accompany on the piano such-and-such a singer at a court a very bad cold, and therefore the concert. He had commanded Fux chairman had to excuse her to the audi-

on the birthday anniversary of his have to announce that Miss Brown aunt the Archduchess. At the third performance his fancy led the Em and therefore Mr. Green will give us peror to take the place of the kapell- 'A Song of Thanksgiving.'"-Pittsburg

A former baritone of the old Bos-At a certain moment, when a real tonian Opera Company is in a Minn-

> Publisher-"So this composition is absolutely original with you?" Composer—"It is."

> Publisher-"Well now isn't that interesting? For years and years I have wished that some day I could see the originator of that tune."

Gounod, who, as many Americans "Speaking of birthdays," said Mario know, had a keen sense of fun, was once overwhelmed by the enthusiasm of a young music-mad English girl

"Oh, I am lost for words to express
my admiration for the great composer of 'Faust,'" she said. "Inspired musician, genius, mighty master, what shall I call you?"

Gounod interrupted her by patting her gently on the head.

Tom (at the musicale)-"Don't you think Miss Screecher sings with considerable feeling?"

Jack-"Not so I can notice it. If she had any feeling for the rest of us she wouldn't sing at all."—Chicago Daily

"Indeed!"

"Yes: I'd been trying to buy out my next neighbor at half price for years, Miss Tersleep—"If I'd known that, and could never bring him to terms I'd have sung it an hour ago."— until she came home."—The Sarred Cleveland Leader,

Hogan-"Have ye hear-rd me daugh-

Hogan-"Ye ignoramus. Shure, singin' ain't insthrumental music!"

Dugan—"Begorry, thin, Keegan towld me it wuz insthrumental in causin' him t' move two blocks away

crack in her voice."

TEACHERS' ROUND TABLE.

"The stars in the following passage are troubling me. Theory books say that when a star is placed me. Theory books say that when a star is placed of the star in the face accepted and the second is to the face of likelity. But here F, a quarter note, goes to C, a haf not, and again to B fat, a dotted haff tied.
"In the second example there is a star joining two motors on the same degree of the staff, which when ha A and the staccate dots in R. Would It as treated and the staccate dots in R. Would It as treated singly as a legated suit is sead on the second example and the staccate dots in R. Would It as treated singly as a legated suit is sead on the second example as the second example and the staccate dots in R. Would It as the treated singly as a legated suit is sead on the second example as the secon



Your theory books should also tell you that when the slur joins a shorter note to a succeeding longer one, on different degrees of the staff, that only that part of the rule which pertains to the accenting of the first note holds good. The second note is only shortened sufficiently to separate it from the next The two-note phrases should thus be so played as to scem like clearly separated words of two syllables.

In your second example neither case is a legato The first measure is an example of marcato touch, and in most cases should be played with the down arm touch. The second measure is the non-legato touch, and the notes should be played with the hand touch. Observe that if a tone of longer value were desired in either case a tie would not be written. A tie should be used only when impossible to represent the time value desired in any other way. In the first case a half note would have been written. A tie is not used on two notes of equal value unless the measure har comes between the two, or one or both of them are members of groups of notes. In the second measure of your example a quarter note would have been written, not two-eighths tied for that amount of time value.

"REMODELING THE OLD TEACHER'S WORK: HOW GREAT TACT SHOULD BE USED IN MAKING CHANGES."

BY JO. SHIPLEY WATSON,

GIVING lessons is like walking a tight wire, so constant is the care required. There must be a nice adjustment, calmness, poise and assurance. Like athletes, we must keep in condition, for a lesson is full of surprises and alongside of our knowledge of music it is necessary to have a store of general information that can be seized upon and used at the instant. A pupil seldom forgets a point that has been illustrated with a bit of history, a story or a quotation, and the skill and certainty with which we make the application is as essential as the physical and thinking parts of key hitting and note reading. It is as necessary to know people as it is to know notes, there is as much expertness required in dealing with them as we use in a glissando. The fact is, every teacher has to acquire his experience in his

When we go away to study we are shown how to take chords, do octaves and runs and a great deal for which we paid six dollars per thirty minutes is absolutely useless to us when we return. We can-not copy our teacher's pose nor his prices and the fascination of imitating him leads us into all sorts of temptation. We must not laugh sarcastically at a blundering pupil, we cannot look nonchalantly out of the window when Helen's mother pays her bill, nor is it advisable to hit the piano a vigorous thump and shout; even the chords, octaves and glissandi have to be made over into plain everyday material before we can use them. The young teacher takes his most valuable and unforgetable lessons at home in his own studio. If you have ideas express them, do not waver. Do something. "The great test of what a man can do must be what a man does." A lesson is the summing up of a countless number of things many of which we have to learn by ourselves. We do not have to seek our adventures, they come to us.

Sarah was sixteen, pretty and petulant, with inredible notions and amazing theories; she was clever and musical with an aversion to memorizing We talked and played on to the end. The lesson a hanger-pack.

that kept us constantly at odds. "I just can't memorize that old thing," said Sarah, and she threw her music roll into the chair with energy enough to break the strap. "Ethel can't memorize either, and her tracher said it's because all her talent goes to velocity." She looked at me inquiringly and added with conviction, "I play faster than Ethel."

Sarah and Ethel were chums, but their teachers, were so unchummy that they dodged round corners to escape each other. Sarah's teacher had a mind on fire for new things. Ethel's teacher had ideas that centered round a method long since defunct. Nevertheless, Sarah's teacher feared that method, it possessed qualities that were very convincing to doubtful Sarahs; besides, the teacher of it had that pronounced social gift of knowing intimately every mother, child rnd baby in the village, of calling frequently and of introducing method, talent and little fingers into every-day conversation. When Sarah quoted her on memorizing, her teacher choked down three spluttering words, "Nonsense, sheer nonsense! "Well, that's what Ethel said, anyway," and Sarah undid her music roll and bent back Schumann's "Fantasicstücke" with a twist that scttled the matter.

Introducing New Ideas.

The lesson was unusually silent. "Warum" was played with eyes riveted upon the page, and the artful Sarah seemed to glory in her inability to take them off. At the end she called it "a crazy piece," and to her teacher it was one broad smudge of ugliness. "It is different, I'll admit. Schumann had a different way of saying things and 'Warum' is such a characteristic bit of Schumann country suppose we get behind the printed symbols and re-discover it for ourselves. When our grandfathers came out into the West they didn't fly into it on a home-seekers' excursion with a return ticket if they didn't like it. They came in an ox team and blazed their own trails. They came, too, with the purpose of staying and making of it the most glorious place on earth. We have gone too far to turn back; let us do some pioneering in 'Warum' and make it the best thing we have ever done." And Sarah, with a resigned air of being bored, readjusted her side combs and lifted up her eyes to a picture of "Prayers in the Bach Family." "Pioneers mark the water-course and follow

them,' I continued "Let us mark the melody course in 'Warum' and follow it. Here in the first four measures we find it in the form of a question, embedded in a half-lit background, not a bold question that shouts for joy but a wistful one that pleads. forces us to put our ear down close and listen The answer, indefinite and vague (measures five, six and seven), scarcely pierces the obscuring gloom, like the sun shining through the pale caressing light of morning." The piano stool wiggled. I glanced up to see Sarah looking gravely at her music.
"You can't see the whole of it at first, it is only by listening very deep that you get into the picture at all, for it is the very essence of a question, so subtle so fine, yet so simple and tender that we are at a loss to know just what it means. We ask it shadows tremble on the grass, when reflections glimmer on smooth ponds, when clouds turn gold at sunset." "Is this it?" Sarah asked, playing the first four measures, wholly forgetful of the notes, "Yes, that is the first melody course and at measure five we dip down into the second.

"The pioneer is a close observer," I went on. "His perceptions are singularly acute, he is arrested by the least disturbance. In measure seven another path crosses our trail." "Oh." said Sarah, playing the next six measures, "it's this jumbled-up part "Not jumbled exactly. These short waving melodies represent a changing mood, as though a light breeze stirred the mazes of foliage. There is an indescribable pathos about these six measures, a repression of feeling that gradually subsides into the impalpable question ending with measure sixteen." We were now at measure seventeen. I was aware that Sarah had been playing the different phrases without her notes. I did not remind her; had I done so there would have been rebellion at once. "These 'Fantasiestücke,' Sarah, are real love letters in music written for Anna Robina Laidlow, whose friendship Schumann enjoyed in Leipzig. They describe the whole romantic history of their beautiful walks through the Rosenthal outside the town." And it was this bit of romance that finally won the susceptible Sarah and turned her into a willing party "a trois" with Rohert Schumann and Anna Laidlow.

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drives out a pupil. We cannot approach a difficult pupil, who has previously studied with another teacher, with too much garrulity. The great object of the lesson is to do something for Art. Come out strong at the lessons, they are the focal points. If we cannot make them brilliant and memorable we can at least try to make them interesting. A dull lesson is a sure sign that we are running to seed. Take away the props, dig out the dry rot and prune liberally. It it only by exercise and use that we can keep our ideas from turning drab.

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